

Sets in Order

35¢

The Official Magazine of SQUARE DANCING



DECEMBER 1962

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Sets in Order

462 N. Robertson Blvd., Los Angeles 48, Calif.



From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... I, too, regret the trend toward the elimination of the swing from modern square dancing, altho' the one place where the swing is still in full swing seems to be in the old contras. There is nothing more enjoyable than the rhythmic rotation with a competent partner — but I guess the drift away from the swing is just one more result of the adoption of square dancing by dancers who are incapable of dancing — or doing anything else — in a relaxed way.

Clarence Metcalf
Sharon, Mass.

Dear Editor:

... These (Sets in Order) binders are wonderful for our issues of Sets in Order. I have every issue since December 1955...

Mrs. Lester Godwin
Tyler, Texas

Dear Editor:

I was glad to see Harold Bausch picked as the Caller of the Month (Sets in Order, Aug. '62). We live 110 miles from Columbus where he calls and we go two times a month and will say that any community that is lucky enough to have a couple that has the ability that Harold and Lill have need not worry about their dances. They are a fine couple and they are doing a lot for square dancing...

Pop Schroeder
Sweetwater, Nebr.

Dear Editor:

... We couldn't do without Sets in Order keeping us posted on other parts of the country as we are sort of off to ourselves square dance speaking, except when we travel to Jamborees and Festivals. We try to take in all the neighboring state festivals in the area and enjoy many visitors from up and down state, especially during the summer months.

Opal Lee
Weed, Calif.
(Please turn to page 47)



WORTH WAITING FOR!

Our first new round dance in six months.

CHULITA—means "little dear," and it is!

A little, light, surprising two-step — a **real** two-step in 2/4 time. Danced to a sweet little Mexican tune: "La Borrachita" (the little tipsy girl), played on a marimba. It's a basket of gardenias from Xochimilco, faintly flavored with chili peppers.

THE COLORADO WALTZ—backs this charming two-step, an unusual, simple waltz to a schmaltz waltz tune, elegantly played: "Moonlight on the River Colorado."

#251-45 **CHULITA** — by Carlotta Hegemann

#252-45 **THE COLORADO WALTZ**

by Russ and Leah Hendrickson

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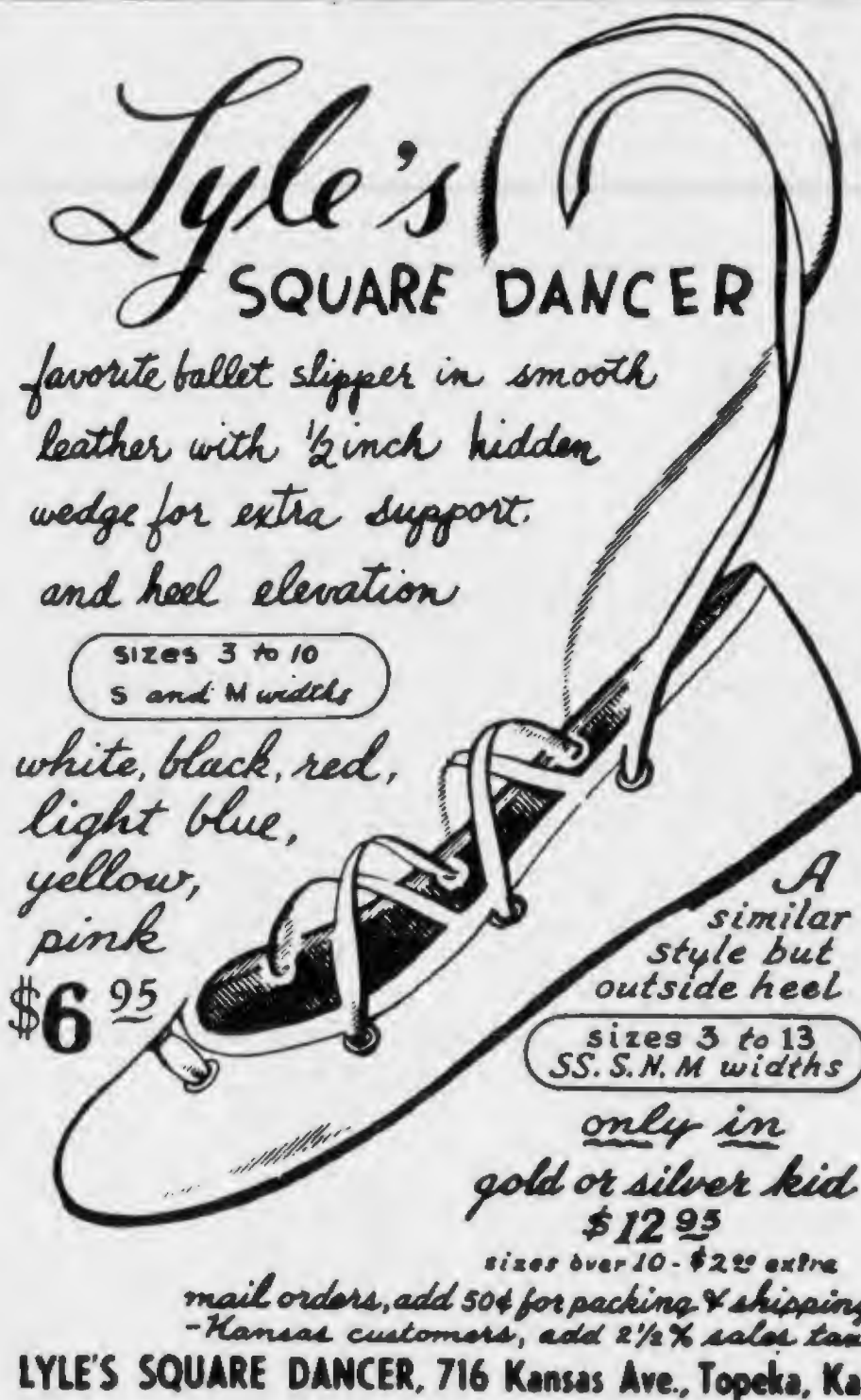
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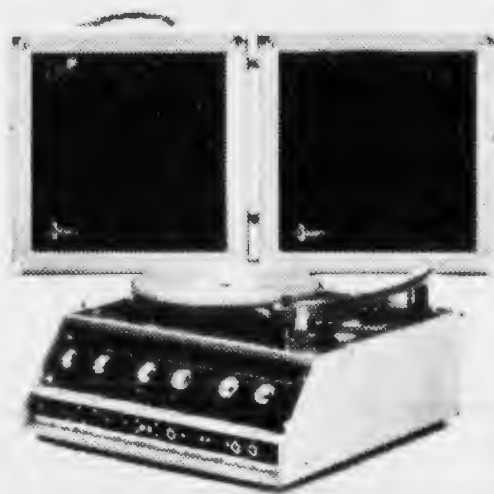
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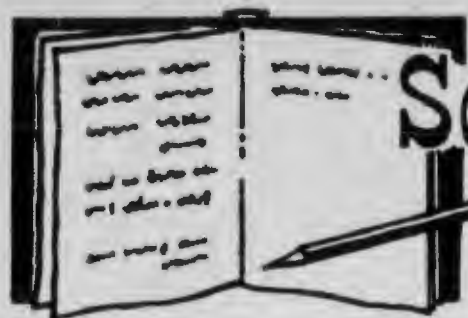
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Square Dance Date Book

- Nov. 30-Dec. 1—3rd Annual Festival
Blythe, California
- Dec. 1—3rd Annual Harvest Festival
Wells Field House, Fort Belvoir, Va.
- Dec. 1—Jackson S/D Council Dance
Jackson, Miss.
- Dec. 2—Guest Caller Dance
Ranchland, Camp Hill, Pa.
- Dec. 8—Teche Twirlers' Assn. Dance
Foster Elem. School, Franklin, La.
- Dec. 10—Circle Eight Guest Caller Dance
Mackay School, Tenafly, N.J.
- Dec. 14—6th Ann. Larose-Cut Off H.S. Phys.
Ed. Classes' Fest., L-CO Gym, Larose, La.
- Dec. 26—2nd Ann. Round Dance Fest.
Sera Ranch, Toledo, Ohio
- Dec. 31—New Year's Eve S.D. Party
Ranchland, Camp Hill, Pa.
- Dec. 31—Friendly Folks Club New Year's
Dance, San Antonio, Texas
- Jan. 18—5th Ann. Funstitute
Helenic Bldg., Salt Lake City, Utah
- Jan. 18-19—Okefenokee Annual Square Up
City Audit., Waycross, Ga.
- Jan. 18-20—15th Ann. So. Ariz. S/D Festival
Tucson, Arizona
- Jan. 19—Promenaders' 6th Ann. Community
Benefit, City Hall Ballrm., Lock Haven, Pa.
- Jan. 20—Beaux & Belles Winter Round-up
Ventura Recreation Hall, Ventura, Calif.
- Jan. 25, 26—Imperial Valley Ass'n. 10th Ann.
Fest., Armory, El Centro, Calif.
- Jan. 25, 26—10th Ann. Chattanooga Choo'
Choo' Fest., Peerless Community Center,
Chattanooga, Tenn.
- Jan. 17—March of Dimes Round-up
Ranchland, Camp Hill, Pa.
- Jan. 28—RCAF Clinton Crosstrailers' 1st Ann.
Fest., Clinton, Ont., Canada



Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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SINGING CALLS

SIOUX CITY SUE — Go 110

Key: F Tempo: 120

Range: High HC

Caller: Wes Dyer

Low LC

Music: Western 2/4 — Guitar, Piano, Bass,
Violin

Synopsis: (Break) Walk around corner — pass by partner — right hand turn next — partner left — corner swing — circle — half sashay — circle — allemande — promenade. (Figure) Heads half square thru — right and left thru — dive thru — right and left thru — make a full turn — do sa do outside two — swing this girl — promenade.

Comment: Recorded a little slow but slight increase in speed makes it quite danceable. Dance is well metered and conventional. Many callers will find a place for this in their programs, as it is easy to call and pleasant to dance.

Rating ☆☆☆+

NOBODY'S SWEETHEART — Go 108

Key: B flat Tempo: 130

Range: High HC

Caller: Mel Holly

Low LC

Music: Western 2/4 — Violin, Guitar, Bass, Piano

Synopsis: (Break) Allemande — swing — circle — sashay corner — see saw partner — men star right — full turn and 1/4 more — allemande — grand right and left — promenade — swing. (Figure) Heads move up and back — square thru — do sa do — right and left thru — duck to the middle — square thru 3/4 — swing —

(Please turn to page 68)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

Jack Jackson calls "OH SUSANNA"

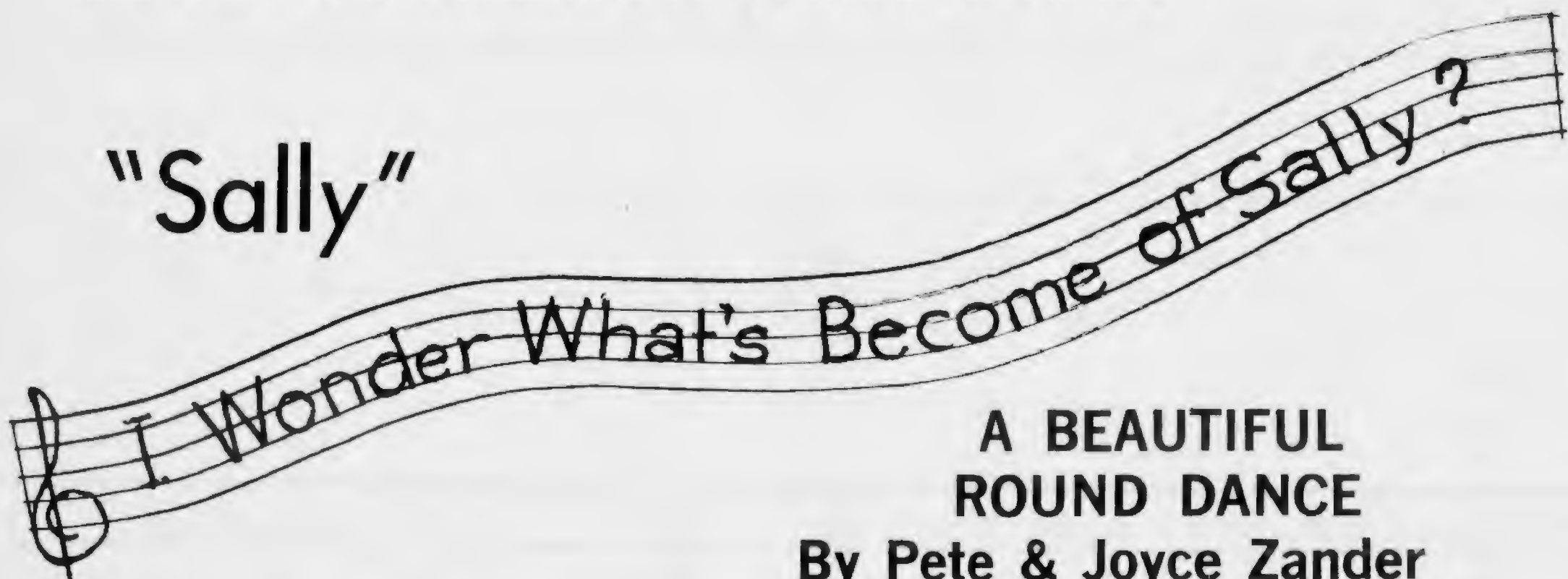


Jack Jackson

A tune that every caller can sing, a routine that everyone can do and one that is both fun to call and fun to dance. Jack calls the dance in that lively style that has made him so popular from coast to coast. Merl Olds wrote the dance routine and the Jerrymen provide the music. Every dancer who dances to called records and every caller will want this outstanding number.

SIO 130 — FLIP INSTRUMENTAL WITH JACK JACKSON

"Sally"



A BEAUTIFUL ROUND DANCE

By Pete & Joyce Zander

Rich, full music and an interesting, smooth flowing waltz routine make this a dance that you will want to do over and over again. Pete and Joyce live in Helena, Montana where they are active in both square dance and round dance activities. This dance is their third waltz to appear on Sets In Order records and is interesting to do but is one that most round dancers can easily master.

"FLEA MARKET MIXER"

By Mary & Bill Lynn

Any person who can walk in time to music will be able to do this simple mixer. It was designed by the Lynns to introduce new dancers to waltz rhythm. Every teacher will find this an invaluable teaching aid . . . and it's fun to do.

SIO 3136 — SALLY/FLEA MARKET MIXER

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● **ABOUT SETS IN ORDER**

Nowhere else can you get so complete a monthly picture of square dancing all over the world. News of events, club information, party ideas, costume suggestions, and current dances fill each exciting issue.

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USE THE ORDER BLANK OPPOSITE AND THE POSTPAID ENVELOPE AT PAGE 72



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TO HANG
UP YOUR
BOOT!**

Dear Reader -

Eventually, all good things (like subscriptions) come to an end. Now your subscription may have many months to go, but you can renew it at this time and take advantage of our special offer. It will save you money . . . then too, it's Christmas time and the spirit has moved us. We thought you might like to give a Gift Subscription to a friend. For each year's new or renewal subscription we will send 13 issues instead of the usual twelve. You may take advantage of this offer in several ways. For details, see the other side of this flap. Choose your plan, then use the convenient postpaid envelope at page 72.

We hope you have a Happy Holiday Season.

With all Best Wishes,

Sets in Order

P.S.: See our ad on page 8.

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Here's a wonderful opportunity to introduce

Sets in Order

to a friend, a new dancer, your caller, or to your club.

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AS I SEE IT

bob osgood

December 1962

THIS PAST YEAR has been quite an amazing one when it comes to club inventiveness and originality. The local folk, if they are any indication of what is happening in square dance clubs elsewhere, have come up with some fantastics in the line of parties.

These affairs always delight me and I declare, that for sheer originality and ingenuity you just can't beat a bunch of square dancers, once they get started on a theme. Two parties of one of our home groups, one based on an Hawaiian theme and the other with a French background were absolutely astounding examples of originality and imagination. An outer-space theme anniversary party put on by the other home club, with realistic flying saucers and the works, had us once again wondering how any party could be more perfect.

An so, here's a tip of the hat to the creative ability of square dancers, everywhere, whose

only goal seems to be in the delight of adding more to the sheer joys of square dancing as a complete activity.

From Front to Back

A CASUAL REFERENCE to cover preferences in past issues of Sets in Order (October 1962) brought in letters from quite a few readers with lists of favorite covers from issues going back to early in 1950.

Surprisingly enough there were several letters which also listed preferences relating to the artwork on the back cover of past Sets in Orders. We'll have to admit that in this department, too, we have favorites, and here from the past 168 issues are these six which we enjoyed the most.

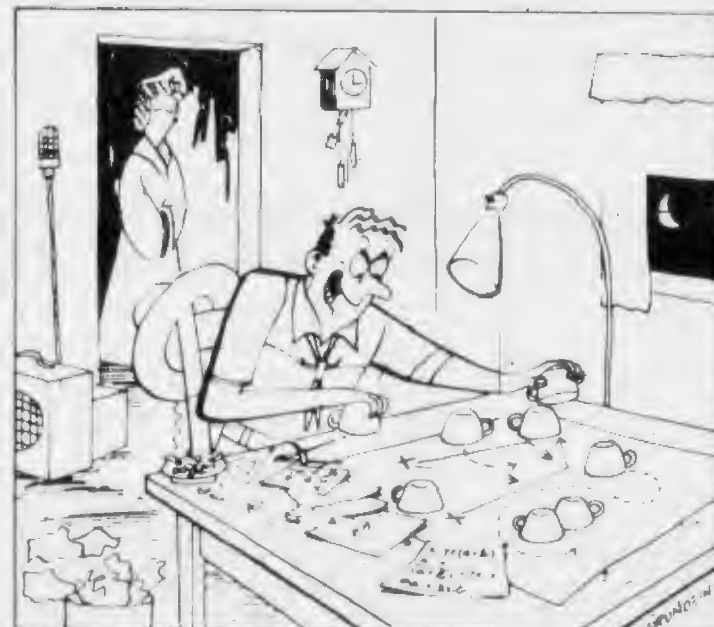
Here, again, we'd be interested in knowing how our preferences compare with yours. So if you'd like to drop us a postcard with the month and date of your favorites, we'll check the batting averages.



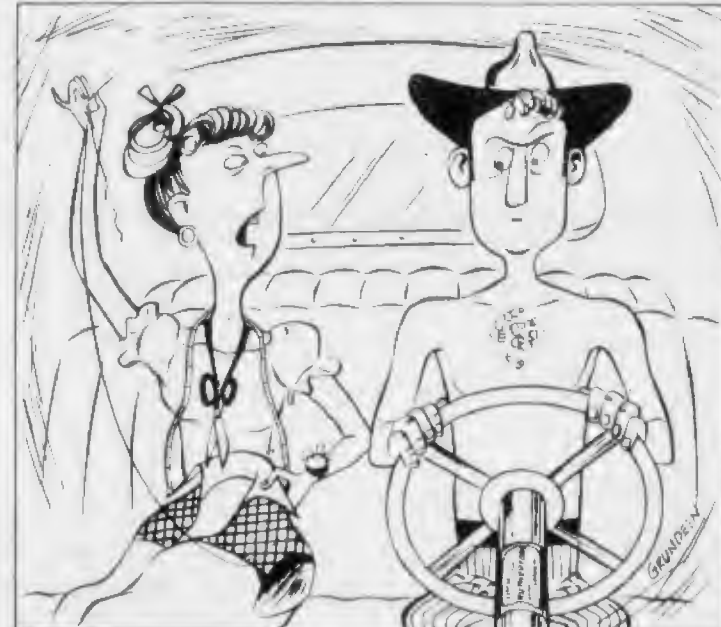
"Seven Over Here!"



"This club loves live music — but with our budget they just can't have everything!"



"Martha!! I got it! I got it! This is one they'll never be able to dance, by gad!"



"Don't worry about me finishing the shirt . . . You just get us there on time."

OUR CHRISTMAS PRESENT TO YOU



A LONG WITH ALL THE MEN in space, new basics and other earth-shattering news has come to the American scene a series of adult coloring books. Some of these were created to poke fun at American politics — others to cast a whimsical view on the Madison Avenue executive. Most have been cleverly written, and because they strike close to home have been quite popular.

Because it's Christmas time and because we'd like to give each one of you a special present, the staff of Sets in Order — together with staff artist, Frank Grundeen, and the ideas of Al Manning of Rochester, New York — bring you the first square dance coloring book, which you'll find bound into the center of this Christmas issue.

If you seem to see your own caller portrayed in the pages, please dismiss the thought. All individuals and ideas are purely fictitious.

The Art of Adjusting

ONE OF THE MOST VALUABLE words used in the mechanics of square dancing is *adjust*.

Circumstances vary with almost every caller, no—with almost every dance. Sound systems, conditions of the floor, ability of the crowd—all of these elements influence an individual's enjoyment of any particular square dancing evening.

Early in the game each dancer has been cautioned to "listen." As a dancer progresses he realizes more and more the importance of listening to the calls and following the caller. "He who anticipates is lost," becomes indelibly marked in the mind of each newcomer to the hobby, as he remembers the caller's fiendish laugh when the dancer tried to outguess him in some relatively simple maneuver.

Regardless of the fact that the thousands of callers in the field today may all be calling virtually the same patterns, styles of calling differ to such a degree that it is up to the individual dancer to interpret the caller correctly. Adjusting to tempo (the number of beats per minute), adjusting to timing (the number of beats allowed to do a particular maneuver), adjusting to styles of dancing (these often vary even within the same area),—all of these things become the responsibility of the individual dancer.

Adjusting *properly* becomes an art. An experienced dancer will soon learn how to dance equally well with another experienced dancer or with a person relatively new to the activity. He will learn how to adjust in a hall that is crowded with many more dancers than it can comfortably accommodate, or in a hall so sparsely populated that dancers tend to spread far wider than they would under normal conditions.

Who said the dancer's lot is an easy one? His consideration, his ability to adjust, his knack of smiling when a smile will help to encourage, and his ability to be friendly under all conditions mark him as a true genius—one worthy of all sorts of medals.

As Others See Us

I HAD AN OCCASION to sit in the balcony for a half hour or so at a recent Asilomar Vacation Institute and I became quite interested in a couple next to me who were discussing the dancing going on below.

Noting that I was conscious of what they were doing, the couple introduced themselves and explained that they were *not* square dancers but lived in the area and had been coming to these sessions at least for a part of an evening each year for the past five years. Anything they knew about square dancing, they said, was learned just by watching the different dancers.

The man — an engineer — told me that what appealed to him most was following a square through its various stages to its ultimate completion. The wife's pleasure came from watching the girls in their beautiful dresses.

Both confided, however, that the real treat to them was looking for some of the same "characters" each year. They knew none of the names of the dancers, but they'd made up

names of their own. One of their favorites was "Smiley"—a deadringer for *Digger O'Dell, the friendly undertaker*.

"That man has never smiled once as long as we can remember," they said.

In contrast there was "Happy," one of the young ladies who seemed to enjoy every phase of the dancing and every dancer who became her partner.

Then there were "Gabby" and "Scared" and there were some they called "Friendly No. 1," "Friendly No. 2," etc. Several of the dancers reminded them of other folks they knew. One was "the bartender"—a rather heavy-set fellow who always wore a western type vest and, with his towel hooked over his belt, did somehow resemble his western counterpart in some Zane Grey movies.

These folks had discovered a complete hobby for themselves, just *watching* people dance.

Now that we mention it, perhaps you'll keep in mind, the next time you're dancing, that *maybe someone is watching you*. How do you appear to someone seated on the sidelines?

House Cleaning Time

IF YOU'RE AT ALL LIKE those of us around here, you like to start out the new year with a clean slate. This cleaning up usually involves going through our desk drawers as we get the December issue ready for the printers, and pulling any odd bits of story material together in hopes of finding a nice quiet spot for them somewhere in the pages of the final Sets in Order of the year.

The bits and pieces are always rather unusual. Here, for example, are three paragraphs we had to cut from a story on last year's convention. And here's a line that must have been hanging around since last February, listing a February 15th dance in Sedalia, Missouri. They're not *all* so out-dated and occasionally some even smack a bit on the side of the interesting and educational. Here, for instance, is a paragraph that didn't quite make it in the April issue (or May, June, July or August, for that matter).

● Some day someone is going to write a book entitled "Unusual refreshments found only at square dances." In it I'm sure you'll find listed the recipe for teafee. It's made in the follow-

ing manner: One member of the refreshment committee makes a batch of coffee. Another member comes along, thinks that the substance boiling inside the pot is simply water, adds a supply of tea then returns to the dancing having done his duty. Comes refreshment time and what will you have—tea or coffee? It really doesn't matter, they're both being poured from the same container. Ugh!

Now, don't you feel better knowing that you won't be deprived of that bit of wisdom any longer? We aren't sure just what prompted the following or why we even set it in type but we somehow just can't see ourselves throwing it away. So have at it:

● Speaking of new records, new callers, record reviews, etc., we can't help but believe that a great number of the new releases have been designed by callers particularly to fit the needs of their own dancers. Through a rather unusual system, instead of being confined to one area these records leak out into the general distribution. Naturally, once a caller leaves the confines of his local area he becomes the target for reviewers and critics who only know him from the sounds he makes on the recorded disc, and nothing—but nothing—can be more deflating than impersonal criticism. We know.

Oh, and there's another dilly here that takes about half a page. It has to do with clubs and callers exaggerating. Like for instance, saying it's their fourteenth club anniversary when, actually it's only their tenth. And that a caller's been calling for six years when actually it's only been four. But all of that's silly—so we'll just throw it out.

And then there's a memo here, written before we took the bunch to Europe, where I've scribbled: "Bob"—(I even have to address myself these days)—"Bob, write a juicy account of the Europe deal for the December issue—say about three pages."

I must have been kidding! Man, I haven't even unpacked yet. I've just been sitting here with my feet up and resting easy. I'll just have to do the Europe tour bit next month. Given a few days to calm down I should be able to come up with something fascinating.

And that just about does it for 1962, dear people. I hope your year has been filled with much happiness and from the depths of my heart may I extend to each of you great warmth and love in the coming Christmas season.



1. Square dance jewelry
— a locket in gold
and black
2. Earrings in gold and
black to match the
loket
3. Velvet ribbon choker
— sequin-decorated
4. Long-handled shoe
horn made of red
plastic
5. Bolo tie with silver
and turquoise slide
6. Belt buckle decorated
with raised dance
figure design
7. Not just ordinary
bobby pins, these
have tips
8. Fancy hairpin topped
with frankly fake
rhinestones
9. Tinkly bells for
slippers or petticoat
10. Gay satin garter with
black ribbon and lace
trimming
11. Wonderworking spot
cleaner of French
chalk
12. This small can of hair
spray will fit in your
purse

Gift Suggestions

for square dancers



Holiday time again and you may want to gift your caller or dancing friends with appropriate remembrances. To this end we have collected the items on these pages to give you some ideas.

Within the antique Italian frame are items which can be had — either in the stores or fashioned by hand — for \$1.00 or less. On the page opposite are gifts somewhat more elaborate, none of them over \$25.00. Get out your Christmas list now and start checking off. Between the 25c, lipstick-size, invaluable spot cleaner and the beautifully supple \$20.00-plus kangaroo boots, we hope you'll find something that tickles your gift-giving fancy.



A



B

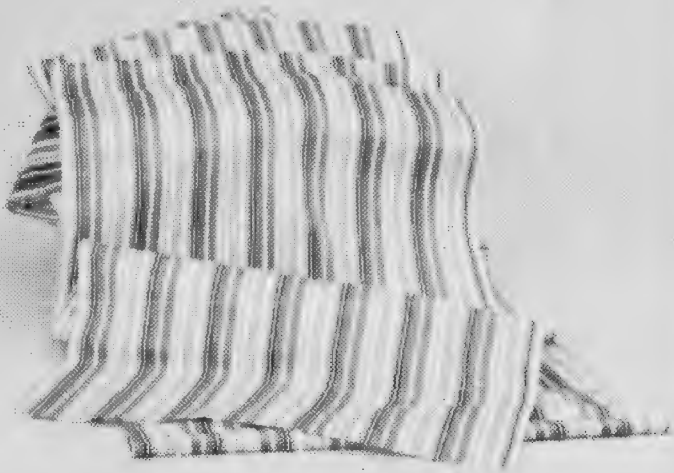


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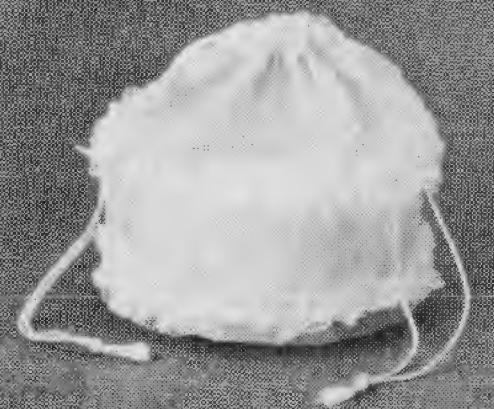
Square dance clothing from The Corral and Frontier Shop, Los Angeles area.

D



- A. Very neat, grey western hat
- B. Boots of kangaroo leather
- C. Whole spool of fancy braid
- D. Dress-length, Italian cotton
- E. Dotted swiss dance purse
- F. Square dance record albums
- G. Laced velvet waist-cincher
- H. Slipper carrying bag
- I. Petticoat net and tape
- J. Brocaded "gambler" vest
- K. Embroidered shirt and tie

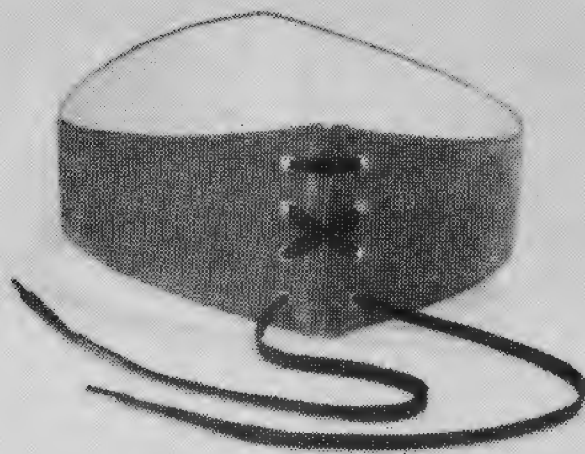
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F



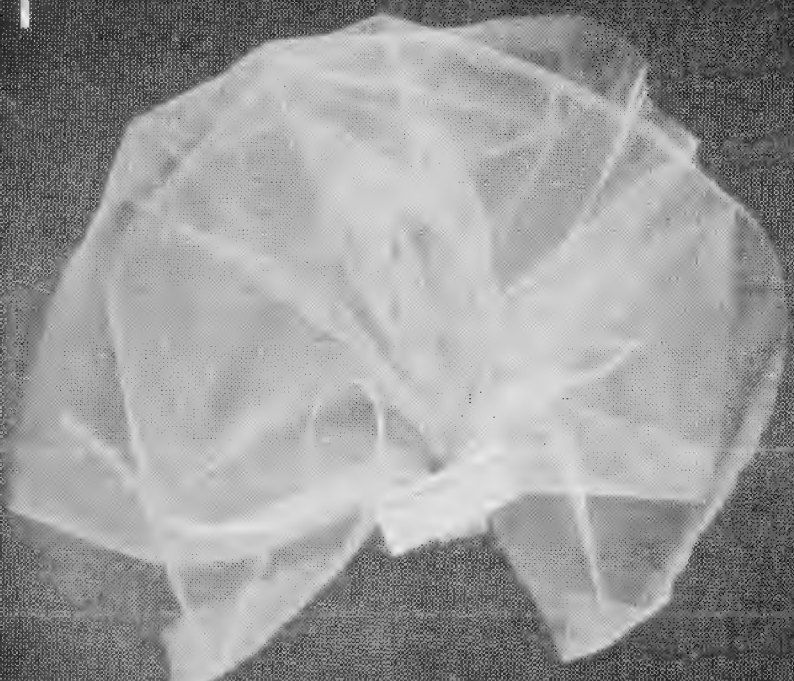
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I



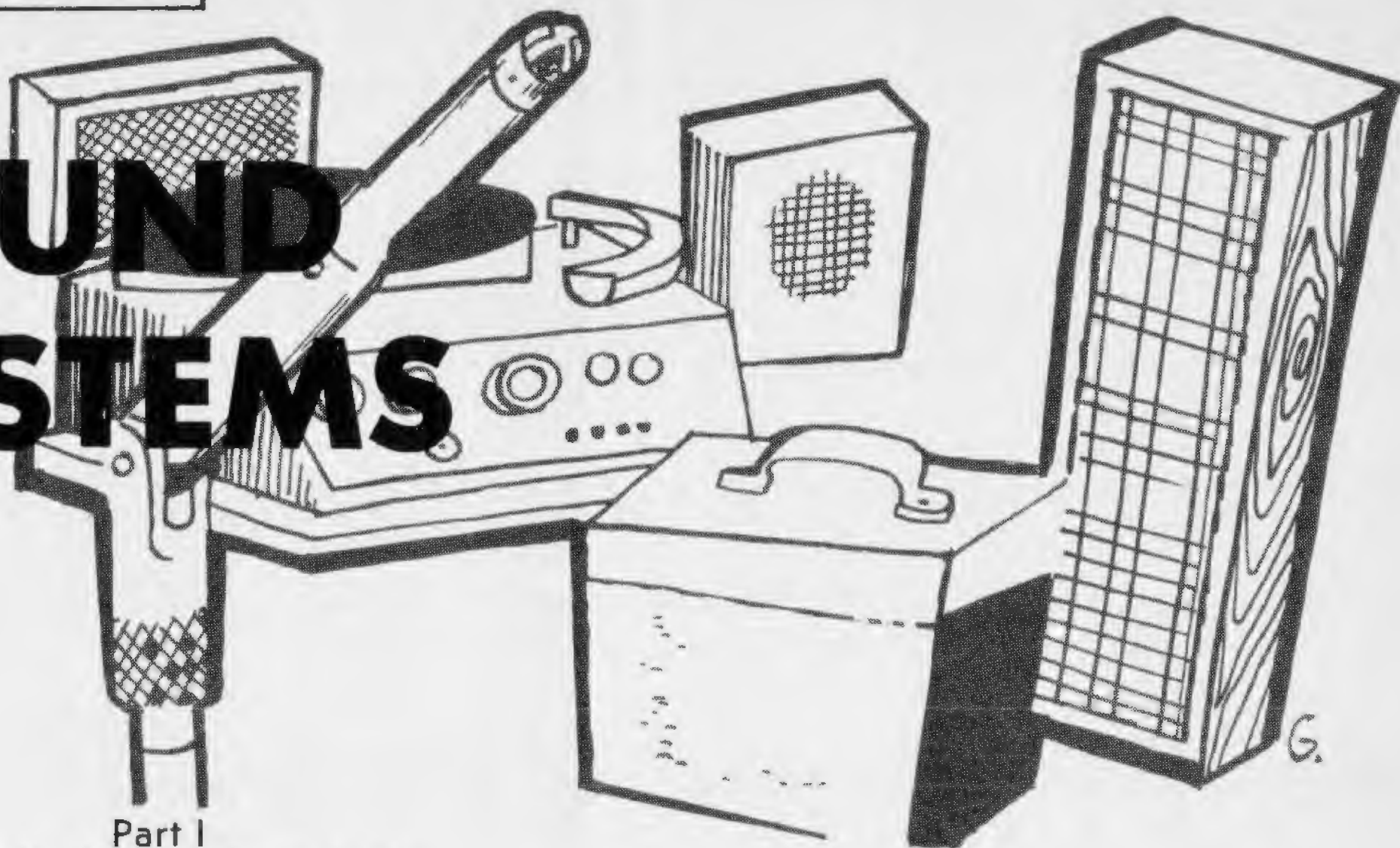
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K



SOUND SYSTEMS



Part I

Roland T. Onffroy, Boise, Idaho

YOUR SOUND SYSTEM is the very important link between you and your dancers. With this shiny piece of equipment, you "get your message across." Your personality is projected through it. Out of its paper cone speakers come the gay music and the called directions which lead to the fun of square dancing.

Since this is your only piece of equipment, let's take time to become really familiar with it so that you can use it to the best advantage. Your sound system may be the most expensive and of the finest quality on the market but unless you know how to use each control knob and know what it does, you may not be getting the most out of your investment.

Let's look at the sound system as having three parts, namely (1) the input devices, (2) the amplifier, and (3) the speaker. By the input devices we mean those which are used

at the "front" end. There are two—the microphone which puts in the "voice" and the phone cartridge which puts in the "music."

Both the microphone and the phone cartridge change sound waves to electrical waves. These electrical waves are amplified (amplify means to make large). We can control amplification with the volume control. We can also change the way the music sounds with the tone controls. After amplification these electrical waves are applied to a speaker.

Now a speaker is simply a paper cone which is made to vibrate by means of these electrical waves. As it vibrates it pushes the air in front of it, creating sound waves which go zipping across the room in 2/4 time and land in some square dancer's ears.

About the Microphones

Two types of microphones are used by square dance callers. They are (1) the crystal and (2) the dynamic. The crystal microphone, such as the Astatic JT-30, has excellent quality. Speech comes out clear and crisp. Its chief disadvantage is that excessive heat or vibration will ruin it.

I once had the unfortunate experience of driving a long distance for a calling date and, upon arrival, finding that the whole sound system wouldn't work. It happened this way. I had loaded my car and driven it to work. The August sun beat down all day and heated

In an earlier article we pointed out the competitive recreation has thousands of dollars invested in equipment. Looking at square dancing from an investment standpoint, we notice that the equipment of the square dance caller consists of a sound system with a cost that may run from \$300 to \$400. This is the greatest initial expense of the caller. With this comparatively small investment, our "business man with a microphone" (*Sets in Order*, November 1962) must compete for his share of the recreation dollar. Here, written in the simplest, non-technical language, is a discussion on the caller's sound equipment.—Ed.

the car to oven temperature. Of course, my equipment just sat and baked. Result: one ruined crystal microphone and one ruined crystal cartridge. No voice. No music. That night the dance was called, thanks to a generous local caller and a borrowed sound system.

All in all, the crystal microphone is an excellent one if you treat it carefully. It should never be left out when not in use—either in hot, or cold weather. It is not expensive and in most cases the vital element can be replaced in the same holder. A second type of crystal microphone is the ceramic microphone. This has the crystal element encased in ceramic and is more resistant to heat, moisture and vibration.

In my opinion, an even better type of microphone for calling is the dynamic microphone. This variety is rugged. It has no fragile element which can fail under excessive heat or vibration. A popular microphone, under this heading, is the Electro-Voice Model 636 Slim-Air. I understand that you can even get this one in a gold finish (for lady callers). In connecting a dynamic microphone to your system, make sure the wires are connected to the Hi-Z position on the mike end.

You should have no trouble in selecting just the microphone that suits you. Many sizes, shapes, weights and finishes are available in the marketplace. You have an abundance to choose from. Here are some tips on microphone selection. The microphone should feel good to the touch. By that I mean it should be light and easy to handle. A heavy mike can prove a burden in calling a three-hour dance. It should be easy to connect and small enough to store neatly. I heartily recommend a cut-off switch on the mike. This, I find, saves wear on the mike volume control on the amplifier.

Many callers like to use a microphone stand. If this is also your preference, fit your mike and stand with a snap-on mike attachment. In this way it's a simple matter to convert to a "hand mike" without having to unscrew the stand and microphone every few minutes.

Before we leave the subject of microphones, we should warn you that a most vital link in your system is the microphone cord. The critical points of wear are at the ends where the cord is fastened to the connectors. There is nothing quite so disagreeable as the scratchy raspy noise caused by an intermittent mike

connection. What a relief, however, to find that it is only a loose connection. On the other hand, what a chore it is to try and hold a defective cord in a position where the scratchy noise does not occur and at the same time concentrate on calling a fast patter dance. WOW! Better have an extra mike cord made up and take it with you on your calling jobs. Don't leave it at home. (I say this from bitter experience.)

The Phono Cartridge

The music input device is the phono cartridge. This is the "tiny metal box" on the underside of the "pickup" arm. It carries the needle which rides on the record where it picks up the sound from the grooves.

To digress for just a minute here, I should explain that these grooves in the record are just like a long rut in a muddy road. They are not straight, but wiggle from side to side. The faster they wiggle, the higher the pitch of the sound that comes out of them. Conversely, the slower they wiggle, the lower the pitch. We can compare the action of the needle to dragging a stick down this wiggly old rut. It wiggles from side to side as it follows the groove and, being fastened to the cartridge, it makes the cartridge vibrate. When the cartridge vibrates, it creates some of those electrical waves we spoke of earlier. These electrical waves are amplified and come out of the speaker as music.

You can see that if you drag a stick down a muddy old rut long enough, sooner or later it would begin to show some signs of wear. Wear can also occur when you drag a needle



through a few miles of record grooves. How much the needle wears depends on the hardness of the record material and the quality of the needle.

Most records are made of a vinyl material which gives good fidelity to the music and yet is hard enough to withstand many replays. Each replay causes some record wear. Square dance halls are sometimes dusty places. Dust in the records' grooves causes wear just as if we put a bunch of rocks and gravel in our muddy old rut. (That's why I recommend using one of those little brushes you can attach to your forearm, or as a second choice, regular record-cleaning sessions.)

As the needle is dragged through the grooves, it becomes sharp like a chisel point (see sketch). One side of the needle develops this more than the other because the groove is spiral and the needle is being constantly pushed toward the center of the record as it travels in the groove. To get the best music from your system, you must constantly check on needle wear. Learn how to take apart your tone arm and cartridge so that you can examine the needle frequently. You should look at it through a magnifying glass. However, most record dealers are equipped to help you do this. There is not much use in trying to set up a number of replays after which a needle should be changed. Too many factors are involved. For example, dust, record material,

tone arm weight and procrastination, to mention a few.

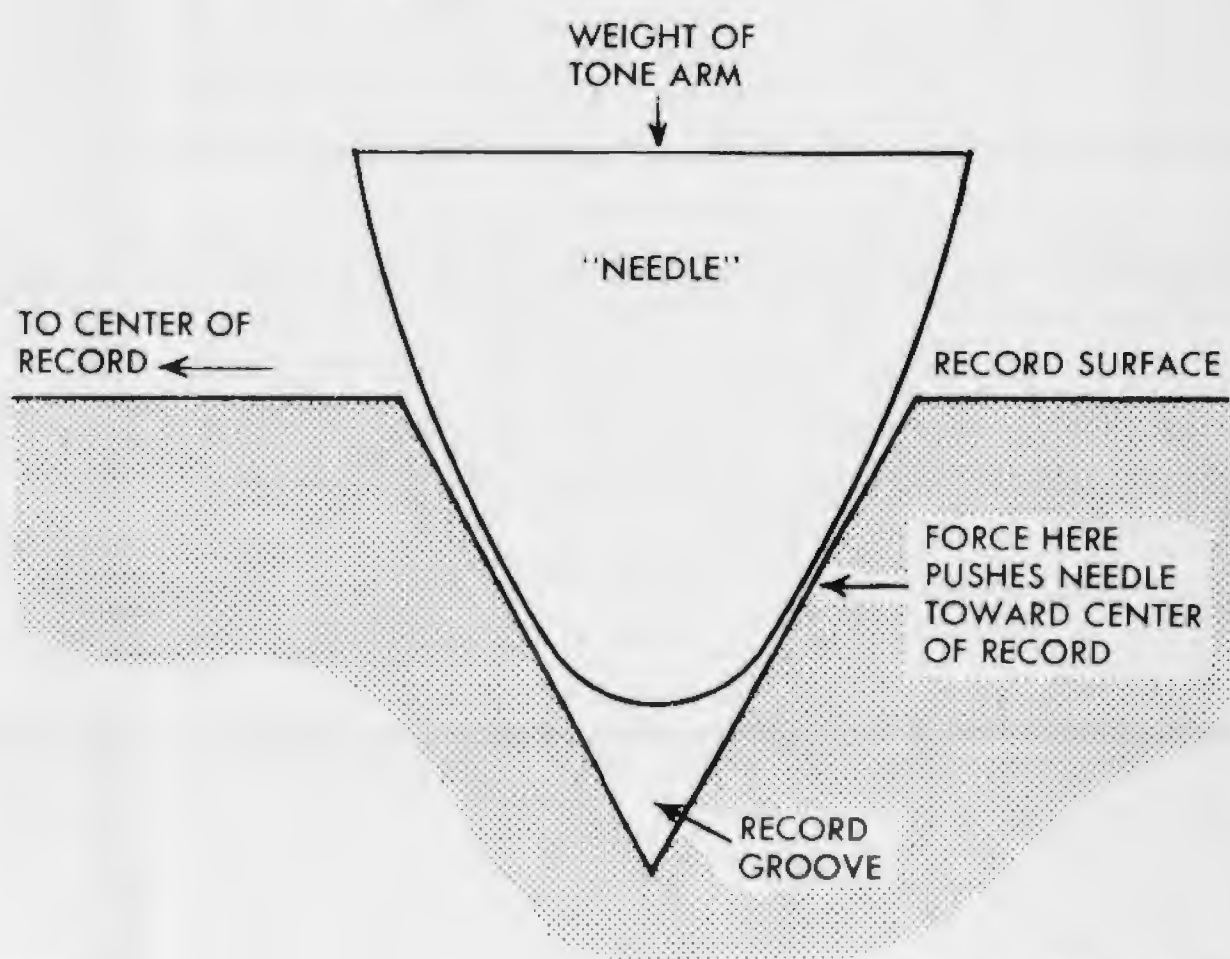
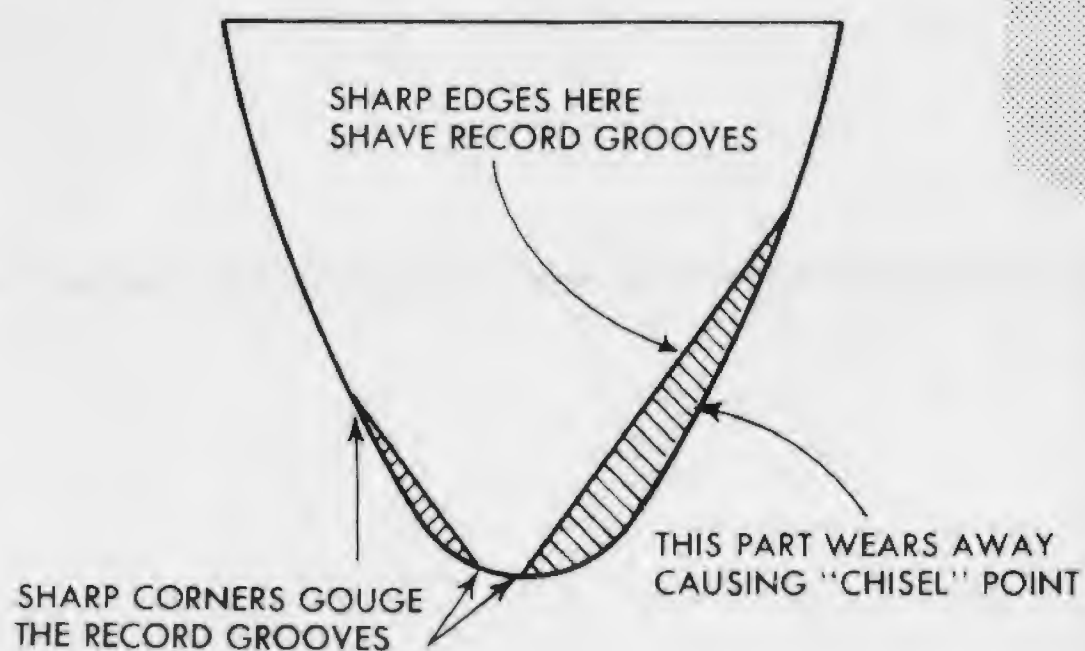
There is no permanent needle. The hardest material known is the diamond and so for the greatest amount of play, with the least needle wear, we choose a diamond needle. A fancier name for needle is a "stylus." I suspect they changed the name to stylus because a needle doesn't look like a needle nowadays. It looks like a stylus. Without dating myself, I can remember purchasing steel phonograph needles and changing them by means of a small screw on the pickup arm. A needle looked like a needle then, except that it didn't have an eye.

Second Best

The next best needle is made from a synthetic (man made) gem called sapphire. It is not as hard as a diamond and will need more frequent replacement. Diamonds are about three times as expensive and give about five times the wear.

Now hear this. I know callers who never change their needles. The chisel point on a worn needle can ruin an expensive long-play album (or a 45 disc) in one play. This is because it shaves the groove in the record. Once the groove has been distorted, there's nothing you can do for it. Even if you changed needles right then, you would not get the original fidelity. So, if you have been playing more lately and enjoying it less, change your needle.

WORN "NEEDLE"



NORMAL "NEEDLE" IN GROOVE

The weight of the tone arm has a great deal to do with record wear and distortion. Remember that some of the weight of the cartridge and tone arm is supported by the needle which is only one thousandth of an inch in diameter. The allowable weight of the needle is very definitely specified by the manufacturer. It is measured in grams and you can purchase a small scale for this purpose. Most tone arms have a spring or weight adjustment so that this value can be set exactly. As an example, for its VR11 magnetic cartridge, General Electric specifies 4 grams.

Horrors of horrors, I have seen one caller go the full evening with a half dollar riding on the tone arm to keep the needle from jumping out of the groove due to floor vibration. And a half dollar itself weighs better than ten grams! All this, in addition to the weight of the tone arm, etc. With a chisel point that guy could really chew up records. It is much better to mount the entire turntable on sponges to isolate it from floor vibrations than to use weights on the tone arm. The more weight on the tone arm the faster the needle wears out, and diamond needles cost money.

If you notice that the music from your sound system sounds mushy, you should examine your cartridge. You may find that dust has gathered on the cartridge and is restricting its movement. In a magnetic cartridge, the stylus (we may as well conform) "floats" between the two sides of its holder. It has to have room to vibrate in this tiny area. If this area is choked with dust, it cannot perform its job satisfactorily. Take a real close look at a magnetic cartridge and you will find that the needle (we are back to needle again) is rubber mounted in this floating space. Also it is a very tiny and dainty and fragile thing. One caller I know ruined his system by dragging his fingers across the needle in a test to see "if the sound was working." It was and then it wasn't. He didn't call that evening. No music. Moral: To test a sound system, use a record in a normal manner. Besides, that finger dragging business makes a disagreeable and unnecessary noise.

Turntables

In square dance work, a variable speed turntable is a necessity. It will be found extremely useful during teaching sessions. It must be remembered that when the record speed is varied, the tone or pitch of the music

is also varied, becoming lower as the speed is decreased or higher as the speed builds up. Nearly all of the PA Equipment used by callers today has variable speed turntables. Some are variable over a limited range and others are continuously variable from about 15 to 20 revolutions per minute. The turntables are usually shock-mounted and the platter itself is fairly heavy. This serves as a flywheel and helps to prevent "flutter" and "wow" which are caused by speed variations. The shock-mount guards against rumble and absorbs floor vibrations which could cause the needle to jump out of the groove.

If you should decide to purchase a turntable which is separate from the amplifier, make sure that it has means for securing the very delicate tone arm and cartridge assembly during transportation.

Amplifiers

Modern amplifiers are for the most part trouble free. Occasionally a tube needs replacing or a hum develops which is objectionable. Many times a hum can be eliminated by simply turning over the plug in the a.c. wall outlet. However, this is not true in all locations. It is a good idea to have your PA system checked regularly by a qualified technician. After all, it is the only maintenance cost you have and is an operating expense which is deductible. Generally, amplifiers fail slowly and distortion creeps in gradually. Very infrequently, a tone or volume control will get noisy and need replacing.

It has been fun leading you on this tour through your sound system. We haven't reached the end yet. You can see how important it is that you know your PA system thoroughly. We can be thankful that modern technology has provided us with this fine tool. As I look through some of my old call books, I try to visualize a square dance evening of early pioneer times. I wonder how the prompter ever "got his message across." He had to project his voice out to his dancers over and above the sound of a large orchestra in a large ballroom. What a leather-lunged character he must have been.

We'll be hearing more on "The Sound (and fury) of Square Dancing" from Roland Onffroy. His next, among other subjects, will cover the all-important speakers in your public address system.—Editor.

It is often most revealing to see square dancing thru the eyes of someone outside the activity. In this case we present a story on square dancing in Heidelberg, Germany, as it looked to a reporter for the *Heidelberger Lokalnachrichten* newspaper, translated from the German. We hope you will find it as delightful reading as we did.—Editor.

“AND LISELOTTE LOOKED AROUND SILENTLY— FORWARD, BACKWARD, ROUND ABOUT”

LISELOTTE OF PALATINATE and several electors looked down indignantly from their picture frames on the gay playing that had taken place to their feet on Sunday evening — in the kings' hall of the Heidelberg castle—: American square-dance groups from all parts of the Federal Republic, some of them came from the French town Metz, had come together to a folk-dance evening and amused themselves without taking care of the traditional frame of the castle, as their pioneer ancestors had done. As one stated: the gay liveliness of the American folklore suited the kings' hall magnificently.

One has to imagine the picture: tables and chairs have been put to the utmost edge of the dance hall and show a gigantic parquet on which phantastically dressed dancers of both sexes move: men in cowboy costumes, closely worn trousers colored (red or turquoise) or also black shirts, with the typical tie loops; some of them had even brought a pair of cowboy boots from the “Wild West,” another one wears a waistcoat made out of brocade, which were formerly worn by the gamblers, the professional players, who went from town to town and played with the cowboys for high profits. We know this already from American pictures. Instead of the pistol bag, however, they wear an essentially more peaceful handkerchief at their belt and they had not brought their large hat with them.

One thinks to be among the mutes in “High Noon,” and if the ladies had not preferred to decorate the traditional dresses made in three widths (as one can see sometimes) by different tawdry and to adapt them by ear clips and artificial flowers to the modern taste or even to replace them by a dancing robe out of light blue nylon-organza—the illusion was complete!

Americans find tradition “wonderful” but they do not take it serious, so they do not think that the hill-billy music in the venerable halls is misplaced and even offered a badge for the participants of this folk-dance festival: if a square-dancer wants he will receive a decoration showing the portrait of a knight without a head and be belongs in future to the guild of the “castle dancers,” whereby the membership depends on the condition that once in the life one has folk-danced somewhere in a castle in Germany.

All Kinds

There are many sorts of these decorations and they characterize best the kind of harmless society which the square-dancers enjoy as their hobby: there are roller skate decorations, “night owls” who danced all the night and then had breakfast with one of the club members, there are “snow hares,” who danced 'round a snow-man and “Gesundheiter” so called as they show at least two of their members a red nose or a bandage at the finger.

It is by no means easy to be accepted by the square-dancers: on Sunday evening a group of the pupils of folk-dance in Heidelberg received their “diploma” as a certificate of a 12-weeks' dance course! And if one sees all the different figures, which the couples (always four, who stand face to face in a square, thence the name) following the command of a person who sings first, of the Caller; one is surprised. But it is not so difficult, told us a charming German-American woman and said, even those who do not like dancing — like my husband! — learn to like the square-dance. One step higher in the folk-dance hierarchy, move the circle dancers—the Heidelberg group “Hoedowners” managed by their “Caller” Mat Matychowiak. They showed a sample of this dance. And then the common dancing continued, forward, backward, round about, couple one and three, couple two and four, and exceptionally the adults amused themselves more than the little cowboys of less than ten years.

THE DANCER'S

WALKTHRU

Sets in Order

CHRISTMAS A TIME TO BAKE

DECEMBER IS A MONTH chuck-full of festive colors, pungent fragrances, light hearts and open hands. Why not combine all of these happy attributes and amaze and delight your fellow club members by planning a Christmasbord for your holiday refreshments?

Perhaps you're more familiar with a smorgasbord, but as we all know "smorgas" isn't celebrated until next month so you'll have to settle for a Christmasbord this December.

Spread the word early. Talk to all the lady-members of your square dance group *before* they begin their Yule-time baking. It's easy to bake just a bit more at the time the ingredients are being mixed and the oven is going.

Almost everyone has a favorite fruit cake recipe. Some of the gals might make one extra cake to be shared with the club. Other families may delight in the variety of Christmas cookies which abound at this season. An extra dozen or two from several kitchens could also be added to your Christmasbord spread. Sugared and spiced nuts, homemade candies, fancy holiday breads, plus any other delicacies your group might think of and which could be made at home will produce a Christmas refreshment table delightful to behold and delicious to taste.

You'll probably want to slice breads and cakes paper thin so that folks may taste several tempting treats. And if the selections of cookies and candies also are made slightly smaller than you might normally bake them for gift-giving, they'll see several squares happily through the refreshment period.

A colorful seasonal tablecloth, a few sprigs of holly placed among the trays of food, perhaps a holiday candle or two will all add to the beauty of your Christmasbord. And an added plus—no plates or silverware are needed with these refreshments. You need only furnish napkins for your dancers to enjoy these finger-nibbling delights.

IDEA CORNER BABY SITTER SET-UP

THE "YOUNG-MARRIED" age group has long been a desired addition for square dance clubs but on frequent occasions has not been forthcoming due to the necessity for care of their children.

Nortie and Dot Robinson of Houston, Texas, have solved this problem in their own classes and clubs by offering inexpensive and competent baby-sitting services. Their square dance activities are housed regularly in their local Presbyterian Church and among other facilities, the "crib room" is turned over to the Robinsons for children.

From two to four professional baby sitters of the church are always on hand, depending on the necessity. The charge for baby-sitting is a flat \$1.25 per family, per dancing evening, regardless of the number of children in any one family and the large, steady membership in the Robinson's clubs attests to the success of this unique arrangement.

This idea is certainly worth some investigation in other areas and could add immeasurably to the progress of square dancing. While the same ideal arrangement might not be feasible everywhere, perhaps a bit of sleuthing will uncover other possibilities to help square dancers with young children. Finding a solution to this need would make you a welcome Santa Claus indeed.



TWO TREES

FOR
YOUR
SQUARE DANCE
CHRISTMAS

TREE
NUMBER
ONE

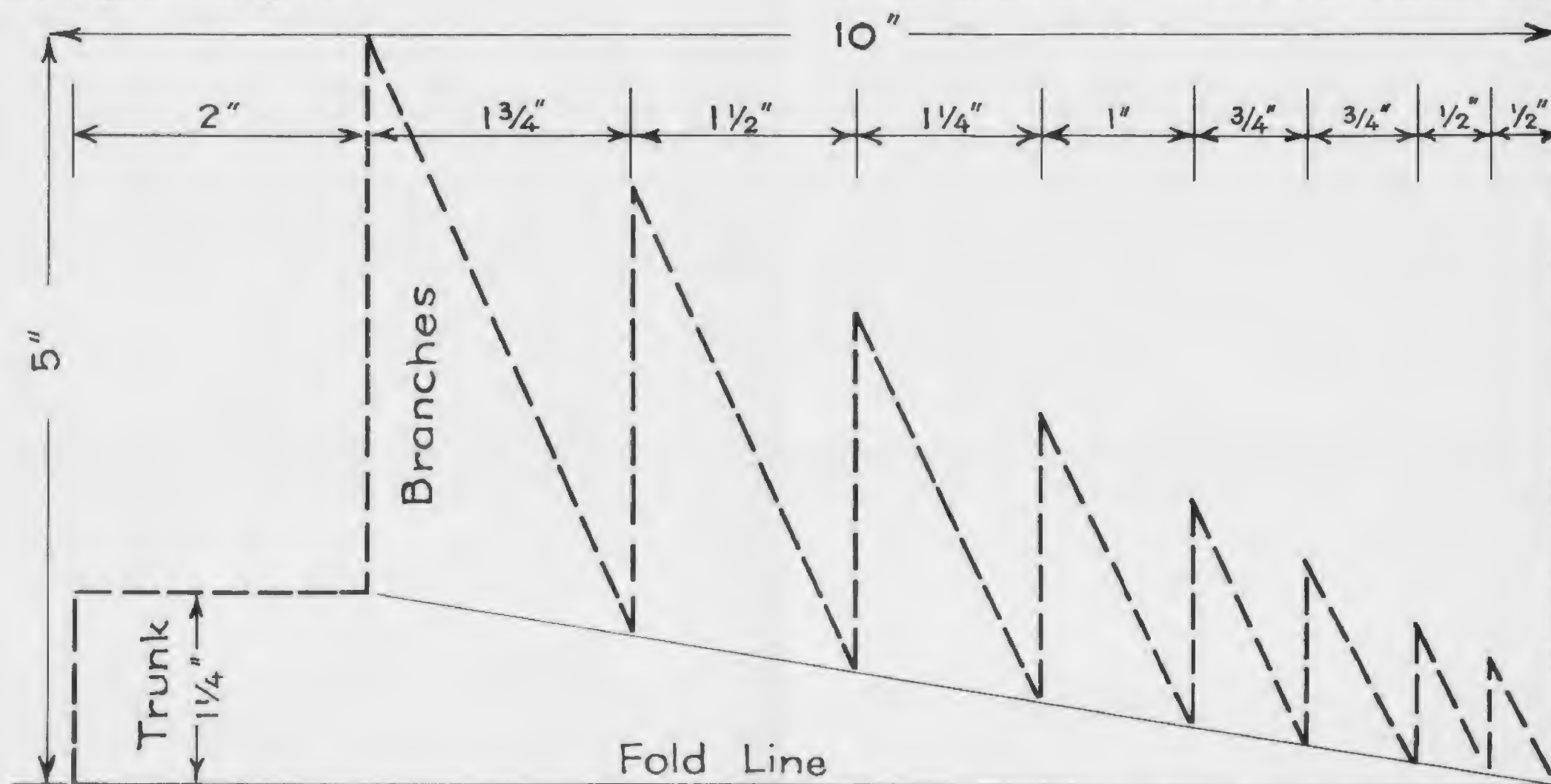


HERE ARE TWO ideas for patterns of Christmas trees to decorate the refreshment table at your holiday square dance. Both may be increased or decreased in size to adapt to your particular needs and may well serve as a springboard for your own imagination.

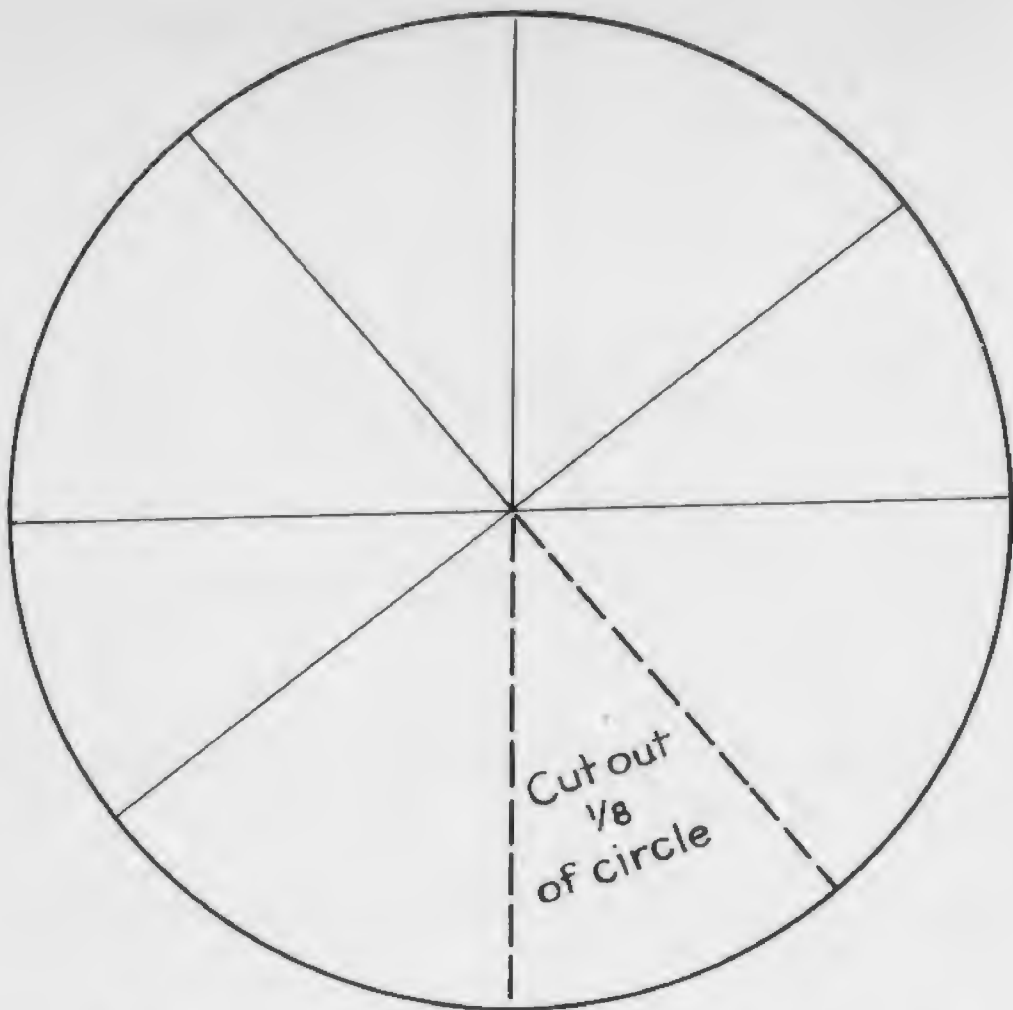
Needed supplies for tree number one (shown above) are green construction paper, a wooden block, glue and glitter.

Make a pattern out of cardboard, duplicating the suggestions pictured below. Trace it on a folded piece of green construction paper, matching the fold lines of the pattern to the fold of the paper. Cut the tree out. Two such sections will be needed for each finished Christmas tree.

For the base saw two $\frac{1}{4}$ " deep cross slots in a 3" block of $\frac{3}{4}$ " thick wood. Mount the two



To make a cardboard pattern for Tree Number One, begin by drawing a 10" x 5" rectangle. Mark off the trunk and branch lines by following the suggested widths. Cut pattern on dotted lines.



The circles for the pagoda-type branches of Tree Number Two may be drawn with a compass or pan lids, saucers, bottles and the like can be outlined with equal success.

sections of tree at right angles in the block securing them with a bit of glue. The tops of the trees may be held together with a small piece of green construction paper glued from the back of one tree to the back of the other.

With glue outline whatever design you wish on the tree and sprinkle glitter over it. The top of the wooden base may have additional glitter, green construction paper or white cotton glued on top of it for the final touch.

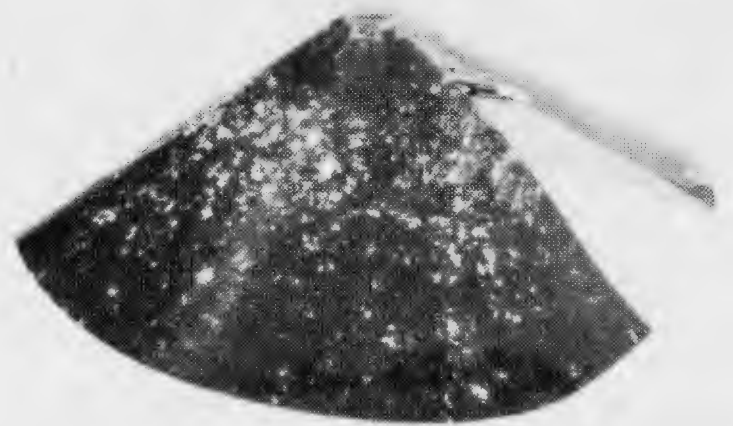
Tree number two is made from construction paper, wood dowling, a jar lid, household cement and Christmas snow that comes in spray cans.

Make a hole in the center of a discarded jar lid by placing the lid on a block of wood and driving either a steel punch or a large nail through it. Secure a length of $\frac{3}{8}$ " dowling into the hole with household cement. The Christmas tree shown is 8" high.

Next cut four circles from construction paper. Suggested graduated diameter sizes are $1\frac{1}{2}$ ", 3", $4\frac{1}{2}$ " and 6". Divide each circle into eighths and cut out a one-eighth pie section from each as well as a small hole from the very center. Make the hole smaller than the dowling to prevent slipping. Fold each circle of paper into the shape of a cone, glue the ends together and attach on the dowling with household cement.

Spray the entire tree heavily with artificial snow.

The WALKTHRU



The diameter and pie-shape markings on the circles disappear by folding them to the inside of the cone. The dowling can be left its natural color as it virtually disappears beneath the conical branches and artificial snow.

If several of these trees are made, different colored construction paper could be used most effectively.

Our thanks to Merl Olds and Christ Mueller for their ideas for these holiday decorations.



TREE NUMBER TWO

SQUARE DANCE PARTY FUN

CHRISTMAS CAROLING

Christmas seems to be one time when everyone enjoys singing out, loud and lustily. Did you know that when we speak of a carol, we are actually referring to "a song of joy?" How appropriate, for this is a happy season!

So, after you've completed your holiday dance, gather your club members 'round, get out the carol books and have at it. If you can provide accompaniment with a piano, accordion, guitar or the like you'll find the singing will pour forth even more gloriously. But, accompanied or not, sing out.

Along with the standard favorites, one Christmas song which is almost as old as English music but which seems to gain new popularity each year is "The Twelve Days of Christmas." You'll all remember how it starts:

*"On the first day of Christmas
My true Love sent to me
A partridge in a pear tree."*

Well, if you'd like to have a bit of fun, you might try this Hawaiian adaptation of it. A popular record has been produced featuring these words and we're grateful to Margaret Neumann for calling them to our attention. The words are set to the original tune and you'd best provide lyric sheets for your dancers so they'll be able to remember the order.

*"On the first day of Christmas
My true Love sent to me
A mynah in a papaya tree."
(second day) — Two cocoanuts
(third day) — Three dried squid
(fourth day) — Four flower leis
(fifth day) — Five big fat pigs
(sixth day) — Six hula lessons
(seventh day) — Seven shrimp a-swimming
(eighth day) — Eight maids in muu-muus
(ninth day) — Nine ukeleles
(tenth day) — Ten beach boys strumming
(eleventh day) — Eleven finger poi
(twelfth day) — Twelve tiki torches*

It's hardly a traditional carol, but you'll have to admit it is "a song of joy."

BADGE OF THE MONTH



What better time than Christmas to feature a club whose motto is, "Our purpose in square dancing is to live up to our name — Friendly Folks."

This rather new group headquarters in San Antonio, Texas, and feels extremely fortunate to be blessed with Stella Sattelmayer, taw of their caller, Freemon, who makes each and every member's badge by hand.

Their badges require a rather lengthy process and for you more enterprising individuals the steps are as follows:

1. Hand letter badge with India ink on white construction paper.
2. Attach gold cord on a laminated plastic board around a cardboard pattern with Elmer's glue. When cord is dry, remove cardboard pattern.
3. Place a piece of fibermat inside gold cord and pour liquid resin over it.
 - a. Add construction-paper badge and more resin.
 - b. Add a black paper triangle and more resin.
 - c. Add another piece of fibermat and more resin.
 - d. Add gold emblem of square dancers and more resin.
4. Let dry thoroughly. This takes anywhere from one hour to two days depending on the weather.
5. Remove from board, sand edges and glue on pins.

Stella adds that a surface hardener and catalyst are added to the resin and cautions that there must be no air bubbles left after each addition of the liquid resin.

This truly sounds like a labor of love and these square dancers must be Friendly Folks indeed.



DEVILISH MARY

When I was young and in my prime
I thought I'd never marry,
But I met a little gal about six foot tall,
And sure enough we married.

Chorus:

Rum tum-a-tin tin tarry
Prettiest little gal as ever I saw,
And her name was Dev'lish Mary.

She washed my clothes in old soap suds;
She brushed my back with switches;
And let me know that she was boss
And she would wear the britches.

Chorus.

Well, we hadn't been married but about two months
When sure enough we parted;
She packed up her pretty little duds
And down the pathway started.

Chorus.

Now, if ever I marry a second time
It will not be for riches;
I'll marry me a gal about two foot tall,
So I can wear the britches.

Chorus.

came out with a version, "Devilish Molly," in 6/2 time, and very different in tune and words, but with the same woeful theme.

The poor benighted wretch in this song is under the delusion that if he marries a little
(Please turn to page 60)

By Terry Golden, Colorado Springs, Colorado

THIS SONG from the Southern Mountain country strongly resembles Old Joe Clark in its melody; in fact, the verse part of it is Old Joe Clark, and then it goes off in a different direction for the chorus.

The first part of the melody sounds "funny" to most people, as our ears are conditioned to the standard "Well Tempered" scale, and this melody is in the Dorian Mode. (To get an idea of what this scale sounds like, play from D to D, all on the white keys). The Chorus goes into the straight major key. You'll also notice that the chorus is only six measures, where the verse is eight. This would probably help contribute to mental aberration on the part of a caller conditioned to perfect phrasing.

That this is a true folk song seems certain, and the existence of variations would help sustain this conclusion. In fact, just this year the Colorado Folk Song Bulletin, edited by Ben Gray Lumpkin of the University of Colorado,

When I was young and in my prime, I thought I'd ne- ver
mar-ry, But I met a lit-tle gal a-bout six foot tall, And
sure e-nough we mar-ried *Chorus:* Rum tum-a-tin tin tar- ry
PreT-tiest lit-tle gal as e-ver I saw, And her
name was Dev-'lish Ma- ry.

STYLE SERIES:

VISUALIZING A DANCE THE H (BUNKHOUSE REEL)



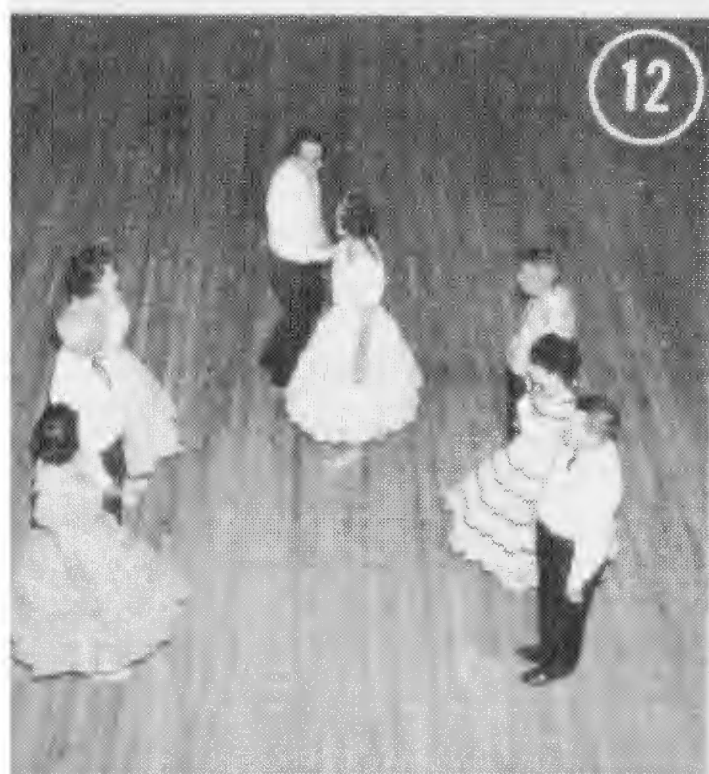
THE OLD AND FAMILIAR in square dancing, packaged in up-to-date wrappings, often adds the delightful touch of variety to today's square dance programming. Here are three old timers blended into one that serve as a basis for a great number of our standard square dance patterns.

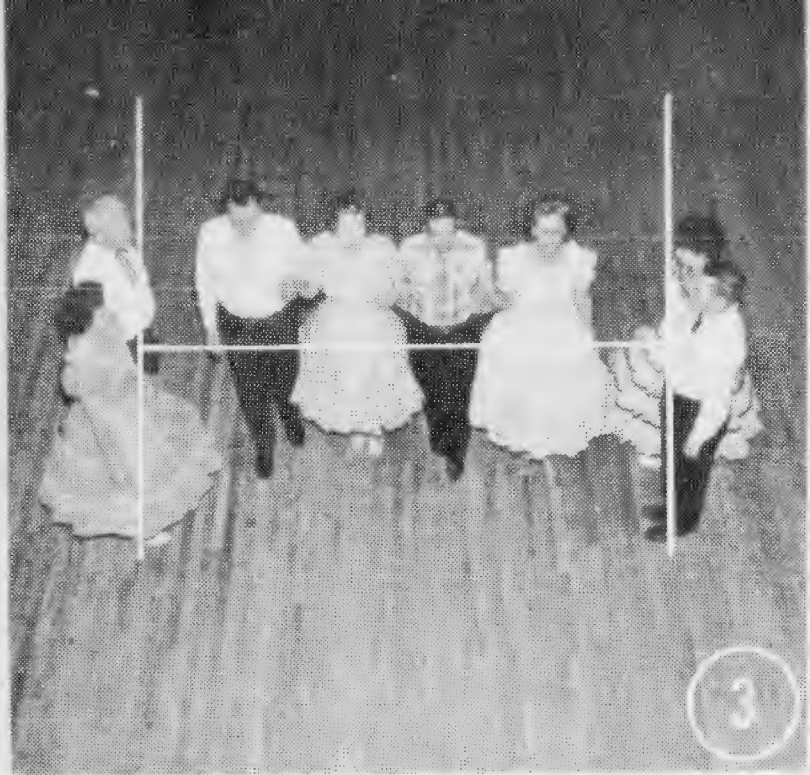
The simple "H" often starts in this manner: From a square the first couple starts down the center (1) splits the opposite couple (2), goes around *one* and hooks on to the end to make a line. When the line of four moves forward, standing between the inactive side couples, (3) the pattern suggests the letter H from which the figure gets its name.

At one time, to do a Right and Left Thru

along the line was quite an accomplishment. Here the side couple do it by moving forward on either side of the line, giving a right hand to the opposite (4) pulling by and meeting partner at the end of the line for a Courtesy Turn (5). Then, returning on the other side of the line, the dancers give a right to the opposite (6), pull by and Courtesy Turn their partners so that the side couples end in their starting position (7).

This was the basic H and from it came quite an assortment of dances. In this particular example the line of four falls back and "two little ladies to the right sashay" (8) to end in a line of four with ladies on the correct side of the men (9). This line of four then *bends the*





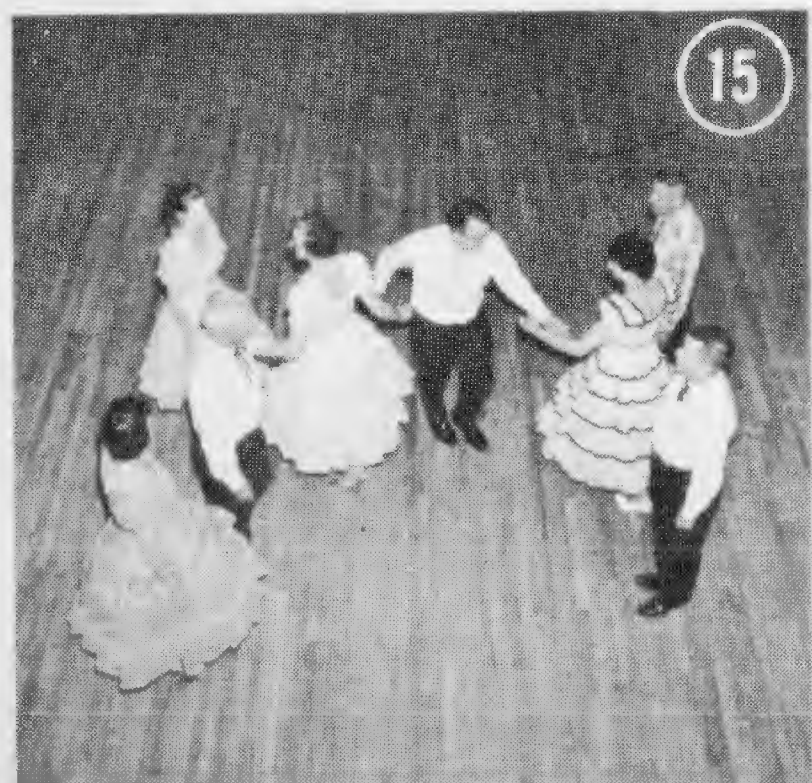
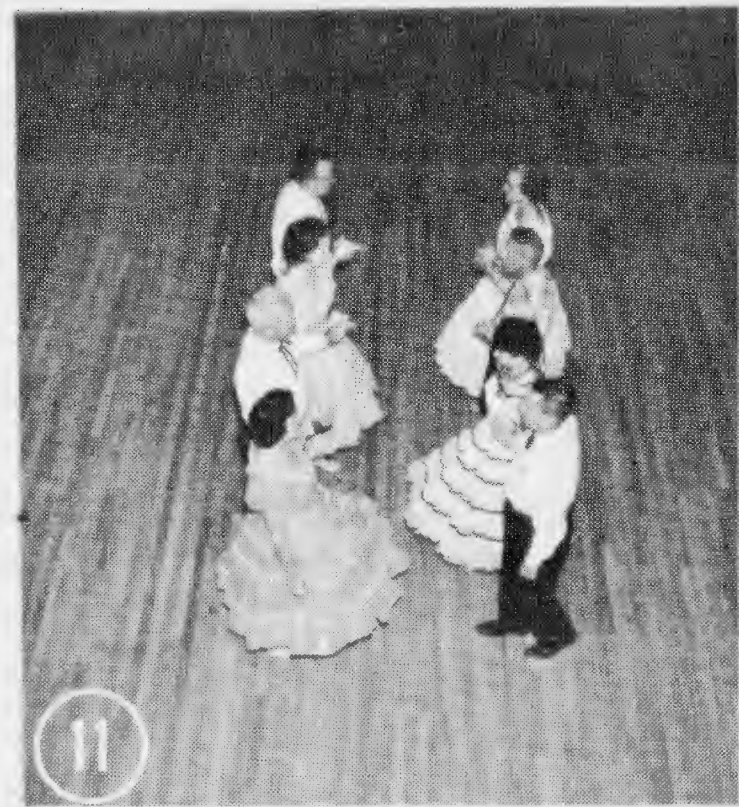
line backing up into new lines of four (10) to move forward and back (11).

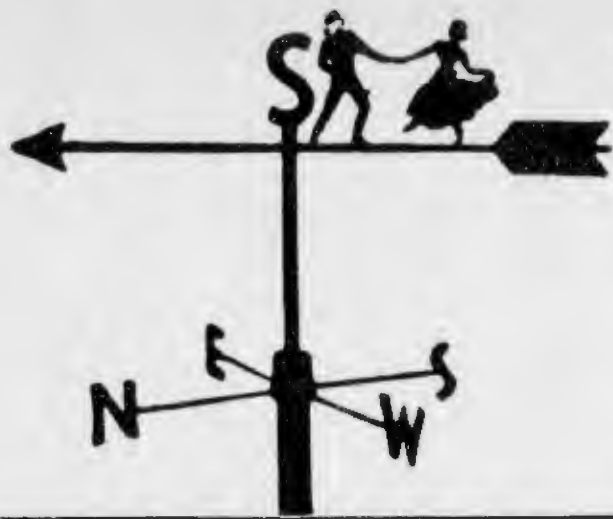
Now comes the third part of this particular dance. Remember the old Virginia Reel? Perhaps your caller tosses it in, on occasion, possibly working right in to it from a square. Here, the familiar reel working from a line, fills a very interesting need. The original couple *number one*, now standing at the furthest end of the line, steps forward and the man turns his partner with a right arm one full turn around (12). Leaving the center, couple number one separates, heads for the side, and, as man number one turns the next side lady his partner turns the next side man with a left arm (13). Returning to the center, having moved "up the

line," the man turns his partner with a right arm in the center of the hall (14).

Going once and a half around, they next move to the opposite side of the line and turn the next person with a left arm (15). Throughout this figure the active man turns only girls and the active lady turns only the men. Returning to the center they turn their partner by the right (not shown). They have now moved almost to their home spot and everyone does an Allemande Left with his original corner (16) returning to partner to follow the next call (17).

Certainly Bunkhouse Reel is a combination of oldies, but it's a good figure and if it's challenge you're looking for try this one on for size.





'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Washington Wandering

Hagen's Barn at Renton, Wash., offers square and round dance activities almost every night in the week and on Sundays, too. Visitors to the area are invited to call Arne or Doris Hagen at ALpine 55446 to catch current goings-on.

The Second Annual Kitsap Square Dance Kampout sponsored by the Peninsula Teachers and Callers of the Bremerton area was held at Kitsap State Park at Lofall. Eighty couples with their families came from more than a dozen Washington cities to participate in the 3-day event. Potluck parties, round and square dance clinics, the Big Dance on Saturday night and a "Hit the Road" Breakfast on Sunday morning were only part of the fun.

—Unabelle Rich

Texas Talk

A square dance progress report from Victoria indicates that the third class for beginners was started last September. The January, 1962, class was organized into the Promenaders Club, with 32 couples of regular members. The club danced all thru the Texas summer with never less than four squares. Being associated with the YMCA, an air-conditioned building at the old Foster Air Base was available. There are five local callers and the folks square up every Thursday except the third. They dance on Saturday that week. Visiting callers have included Tex Hencerling from Amarillo and Tom Pennington, San Marcos.

—Bob Wink

El Paso-ans will be squaring up for Ed Gilmore on December 21 at an SWASDA-sponsored dance. Plans are under way for the 16th Annual SWASDA Spring Festival on March 8-9, 1963. Tex Brownlee will be the featured caller and Schroeder's Playboys will furnish the musical backing.

—Kay Woodward

The Fourth Annual Stateside Chapter Reunion of the Sherifian Squares, formed by square dancers in Morocco, will be held in San Antonio in July, 1963. Scattered Sherifians are

invited to write Chairman Major Gene Lindsay, 205B Lackell, San Antonio 16, for specific information.

—Dick Bayless

Arizona Ambling

The Southern Arizona Square Dance Festival Committee of Tucson wishes to remind all square dancers to remember the dates January 18-20, 1963, and come to Tucson for a big weekend of square and round dancing. The event — the 15th Annual Southern Arizona Square Dance Festival. Vaughn Parrish of Boulder, Colo., will be the featured caller. Twelve well-known round dance couples will also be on hand for the event. For further information contact Leon Barta, 1434 E. 7th St., Tucson 11.

Louisiana Lore

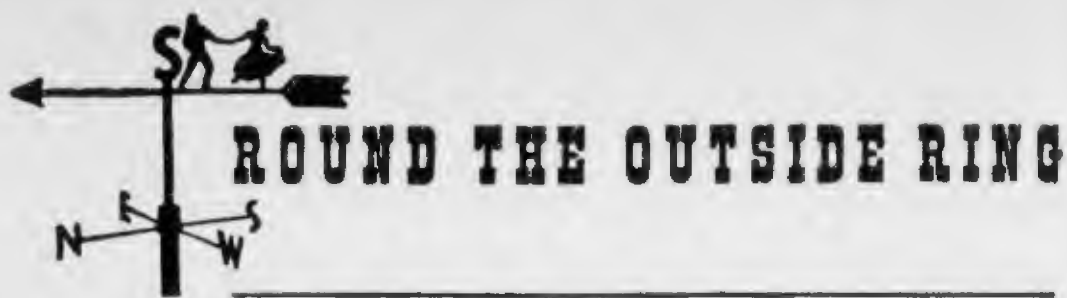
Ed Gilmore is scheduled to call for the Teche Twirlers' Association Dance at Franklin on December 8. Place is the Foster Elementary School Gym. Local dancers invite guests to come on over and try some Southern Hospitality.

—Rosa Hill

California Capering

One of the liveliest forces in the development of round dancing in Southern California has been Julie Passerello of Long Beach, a pioneer in the activity. Working with her husband Bert, Julie has been responsible for writing many lovely rounds, including Side by Side and the currently popular Maria Elena. At the present moment Julie is cutting down her teaching to one night a week under the auspices of the Long Beach Recreation Dept., in an effort to slow the over-accelerated pace of her program. Her many friends and students will be happy that she is still keeping a twinkling toe in the door.

Both Workshops and Clinics will be scheduled at the 10th Annual Square Dance Convention in Long Beach on May 31-June 2, 1963. At the Workshops new dances will be presented for the newer dancers; at the Clinics,



styling, area differences, etc., will be aired for the more experienced dancers. Some 23 hours have been set aside for these purposes.

—Dorothy Clawson

At the opening of a new shoppers' Mall in Pomona on August 31, Carl Nelson called for what may have been the "world's longest" square dance, in dimension, that is. Nine blocks were set aside for this dance for which Bob-A-Lou Squares were the host club. 600 dancers were active with an estimated 18,000 more persons crowding in to watch the dancing.

The 15th club has been admitted into the San Diego Junior Square Dance Assn., the Twinkling Twirlers of El Cajon, whose caller is Sylvia Conkle. Officers of the junior association are Larry Sawyer, Pres.; Jim Maczko, Vice-Pres.; Linda Caddick, Recording Secy.; Cheri Shewmaker, Corres. Secy.; and Sue McCullough, Publicity Chairman.

—Ron Tenison

The 3rd Annual Harvest Hoedown centered in Sacramento's Memorial Auditorium on October 27-28. Dancing was from 10 A.M. Saturday to 10 P.M. Sunday and featured the "three R's"; Chuck Raley from Long Beach, Bob Ruff from Whittier and for round dancing, John and Betty Retter from Marin County. The festival is sponsored by Associated Square Dancers of Superior California and the Callers' Workshop.

—Bob King

Florida Frolic

Bob Stone, Melbourne Allemanders' caller since soon after the club organized 6 years ago, retired as a caller last June. Chuck Durant of Ormond Beach was selected by the club to be their regular caller beginning on October 6.

—Doris Stone

The first square dance club officially based in Miami Beach has now been formed. Resulting from two lesson series organized last winter and spring by Jack Woody of the city's Recreation Department and called by Les Linn, the club dances weekly on Monday nights at the North Shore Recreation Center in Miami Beach. Norma Siegel is president. Name of the club? The Ocean Waves, of course.

—Morry Hertzog

Mississippi Musings

The Jackson Square Dance Council sponsored Jim Baker at a dance at the YWCA on September 29. Frontier Twirlers have Chuck Wade and Jim Lawrence calling on 1st and 3rd Saturdays, with visitors welcome. Dixie Wheelers are a year old and have joined the Council. Grand Squares with Dick Williams as caller graduated three squares recently. They meet at the Air National Guard Cafeteria on Saturdays.

—Chester Null

Allemanding in Arkansas

Vapor Trailors elected new officers in September. The new prez is Ralph Brownlee. An instruction class was begun on September 19 with Joyce and Goodie Goodman of Jonesboro at the helm. Vapor Trailors planned to put on an exhibition dance for the Sunday School classes in the First Methodist Church of Blytheville. The club meets at the YMCA in Blytheville on Wednesdays.

—Virginia Mayer

Michigan Meandering

Michigan Square Dance Leaders' Assn. held their 14th annual workshop at the National Music Camp at Interlochen. Lee Helsel of California was the featured caller; Bob and Betty Carson were General Chairmen.

—Barbara Fish

Co-Wagonmaster LeRoy Frank poses with the new club symbol identifying the Square Wheels Club, 15 trailer units strong, of Denver, Colo. Jack Halfacre is the other Wagonmaster.



ROUND THE OUTSIDE RING

Country Cousins of Flint celebrated their 10th anniversary on November 10. Ten years in the same location with the same caller with several charter members still extant is quite a record. First half of the program featured calls popular in 1952 — Chase the Rabbit and others of like ilk. Del Coolman is the long-surviving caller.

Ninety callers were scheduled to take the microphone in Cobo Hall for the Michigan State Square Dance Convention in Detroit on November 23-24. Three nationally known callers who appeared were Max Forsyth, Jerry Helt and Johnny Davis. —*John McManis*

Thunderbird Club of Jackson meets at the Flora List School and out of state guests are welcome. Bob and Joann Norton do the calling. —*Edythe Andrus*

Indiana Incidents

Highland square dancers gave a dance on September 23, with Carl Geels calling, to help finance the kilted Highland High School Band on a trip to the Orange Bowl football game in Miami on December 31.

Jim Spall started new classes in September at the Community Building in Chesterfield. —*Hazel Spall*

South Bend Callers Club has set March 30, 1963 as the date for the 13th Annual Square Dance Festival at the Laurel Club. More information will be released as plans for the affair are developed. —*Edith Sostack*

Ohio Observations

Square dancing has received a big push in the Toledo area what with demonstrations at county fairs, street dances, etc. Over 3000 pamphlets telling what western square dancing is were passed out to spectators. These were printed and distributed by the Toledo Area Callers' Assn. This same association will sponsor a 5-day Fun Special Railroad Trip to the 1963 National Convention in St. Paul, Minn. Expenses will be covered for the Convention Registration, round trip fare, four nights at a St. Paul hotel and extras, all in one price. Interested dancers may write Rudy Hasselbach, 116 W. Erie Rd., Temperance, Mich., to find out more about this. —*Jo Peters*

News from New Jersey

New Jersey square dancers are invited to make a special note on their calendars for (1), December 10, when Chip Hendrickson will be guest caller for Circle Eight Club and for (2), April 29, 1963, when Dick Jones will preside. The club meets at Mackay School in Tenafly, with Marty Winter as the regular caller. —*Bob Lee*

Missouri Merry-Making

The Missouri Federation of Square and Round Dance Clubs held their 3rd Annual State Festival in Joplin on November 10. The Connor Hotel was Festival headquarters. A Trails End dance on Friday night got things started and Saturday's get-together was opened with a Missouri State Delegates meeting. The Grand March began at 7:45 with three full hours of dancing in the large R & S Stadium just one block from the Connor. —*Lee Gozia*

American military and the Indians made a new peace pact at Flying Squares Club, Randolph AFB, Texas. Hunka Indian Dance Society members are shown here strolling in the Indian social dance with square dance club members. —Official USAF Photo





Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

December 1962

THIS MONTH GEORGE ELLIOTT comes up with some working drills, the first with some variety in stars and the second with a few interesting ideas in getting into lines of four. George works on the theory that figures—to be interesting—need not be too complicated nor necessarily loaded with experimental material. These are excellent examples of his theory.

Forward eight and back with you
Two and four a right and left thru
One and three go forward up and back
Stand back to back with your partner do
And separate go around two
Meet your own and star thru
Separate to the nearest two
Make a left hand star
Once around
Same couples center, lady in the lead
A right hand star once around
There's old corner, left allemande

Promenade, don't slow down
Gents turn in to a right hand star
Gals promenade not too far
Pass 'em twice in the middle of the land
Find old corner, left allemande
Partner right, right and left grand

PELICAN STAR

Original by Bill Adams, New Orleans, Louisiana
Revision by George Elliott, Van Nuys, California
Forward eight and back with you
One and three a right and left thru
Turn the gal a half sashay
And box the gnat across the way
Change hands and square thru go all the way
Go all the way, when you get thru
A left hand star with the outside two
Once around
Same couples center, lady in the lead
Make a right hand star
Once around and find old corner
Take 'em right along and star promenade
Outside in and the inside out
Turn that big old star about
Put the other four in and star again
Inside ladies roll away with a half sashay
Gents star left the same old way
Girls step out and turn back
Same man box the gnat
Change hands, a left allemande

One and three go forward and back
Then star by the right on the inside track
Find old corner and do sa do
Back right in to a right and left thru
Same four trail thru
Find old corner, left allemande

Circle eight, circle left
Reverse back go single file
That's one by one Indian style
Gents step out and turn back
Gals step in behind your date
A right hand star, star all eight
Girls step out and turn back
Gents step in behind your date
A left hand star, star all eight
Gents step out and turn back
Meet your own a right hand swing
Once around and find old corner
Left allemande
Partner right, right and left grand

One and three go forward and back
Stand back to back with your partner do
And boompie do
Go around two
Box the gnat when you meet your doe
Pull her by and home you go
Side two a right hand star
Go once around
Find old corner, left allemande

Maybe some of the callers are interested in some other ways of getting head couples to the right and out to lines of four.

One and three a half sashay
Go up to the middle and back that way
Down the middle, pass thru
You both turn right, go around two
Join that pair and line up four
Forward eight and back once more, etc.

One and three go forward and back
Go out to the right a right hand star
Once around
Head gents lead them out to a line of four
A line of four like you always do
Forward eight and back with you, etc.

One and three go forward and back
Same ladies chain
Turn the girls like you always do
One and three half square thru
To the outside two
Split two, turn right
Go round one and line up four
Forward eight and back once more, etc.

THE 49'ER

By Harry Severtson, Winslow, Arizona

One and three you lead to the right
Circle four with all your might
Head gents break and form a line
Then pass thru across the town
Cast off three-quarters around
Forward eight and back you reel
Then pass thru, wheel and deal
Double pass thru, don't take all night
First couple left, next couple right
Star thru, half square thru
Two lines go out and back with you
Then cast off just half around
Pass thru, you're homeward bound
Now cast off three-quarters round
Look for the corner, left allemande

GEE-EEE

By George Elliott, Van Nuys, California

Forward eight and back like that
Four ladies chain the inside track
Turn the girl and roll away
Go up to the middle and back that way
Head ladies pass thru and star thru
Side ladies pass thru and star thru
You all promenade

SINGING CALL

HANG ON THE BELL, NELLIE

By Dude Sibley, Cottage Grove, Oregon

Record: Sets in Order 129, flip instrumental

by Dude Sibley

OPENER, BREAK and CLOSER

Join your hands and circle left

The curfew must not ring

Left hand round your corner girl

Your partner right hand swing

Your corner box the flea

Four ladies chain across the dell

Turn that girl and circle left

We must not ring the bell

Allemande new corner, do sa do your own

Go back and swing the corner girl

And promenade her home

As you sway to the left and you sway
to the right

Remember the curfew must never ring tonight

FIGURE

One and three promenade, half way
round you do

Pass thru, both turn right, the sides pass thru too

Two right hand stars outside the set

You turn 'em once around

Girls star left, men promenade the wrong
way round the town

Twice around the ring, Nellie, box the gnat
for me

Then pull her by, swing the next,
she's pretty as can be

Allemande new corner, promenade the
girl in sight

Remember the curfew must never ring tonight

SEQUENCE: Opener, Figure twice for heads,
Break, Figure twice for sides, Closer.

STAR CHAIN

By Fred Applegate, La Mesa, California

Heads to the middle, back with you
Then star thru and pass thru
Star thru and chain your Sue
Bend the line and star thru
Dive thru and pass thru
Star thru and chain 'em too
Bend the line and star thru
Dive thru and square thru
Three-quarters round, left allemande

EDNA'S PROMENADE

By Del Coolman, Flint, Michigan

One and three you bow and swing
Up to the center and back again
Up to the center, swap and swing
Face the sides, split that couple
Around one down the middle right and
left thru
Turn the gals and chain 'em too
Two and four bow and swing
And promenade the outside ring
One and three pass thru
Fall in behind those two
Promenade, don't slow down
Two and four wheel around
Right and left thru the couple you found
Pass thru on to the next
Right and left thru and turn your Sue
Pass thru, face your partner
Circle four once around you're doing fine
Side gents break form a line
Forward eight and back like that
Center four box the gnat
Square thru three-quarters round
Allemande left

STAR THRU AND ENDS TURN IN

By Hal Lewis, Los Angeles, California

One and three go up to the middle and back
Go up to the middle and box the gnat
Pass thru and U turn back
Star thru, right and left thru
Turn your girl and pass thru
Split two, around one to a line of four
Forward eight and back with you
Pass thru arch in the middle, ends turn in
Star thru in the middle again
Right and left thru and turn your girl
Star thru, pass thru, spit two
Around one to a line of four
Forward eight and back with you
Forward again and pass thru
Arch in the middle, ends turn in
Star thru in the middle again
Right and left thru, turn your girl
Star thru, pass thru, left allemande

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

GRUESOME TWOSOME

By Allan Brozek, Ansonia, Connecticut

Head two couples swing you do
Sides ladies chain across you two
Head two couples cross trail thru
Separate around two
At the end of the line you stand
Forward eight and back you reel
Pass thru, wheel and deal
And a quarter more, face out then
Cast off three-quarters round
New lines forward and back
Pass thru wheel and deal
And a quarter more, face right out
Then cast off three-quarters round
New lines again, forward and back
Star thru that's what you do
Double pass thru
Lead couple left, next one right
Right and left thru with the couple you meet
Full turn around to the next old street
Cross trail, look for a dandy
Allemande left with your old left hand(y)

TWO INTERLUDES

By Carl Nelson, Los Angeles, California

First and third bow and swing
Side ladies chain across the ring
Head couple pass thru, split the ring,
go around one
Same two ladies chain
Sides divide and star thru
Same couples half square thru
Split that couple, around one to a line of four
Forward eight and back with you
Forward again and pass thru
Arch in the middle, ends turn in
Square thru in the middle again
Three-quarters round
Split that couple, around one to a line of four
Forward eight and eight fall back
Just the ends box the gnat
Center four star thru
Everybody pass thru, left allemande

Sides go forward and back
Do a right and left thru across the track
Same two ladies chain
Sides to the right and circle four
Side gents break to a line of four
Go forward and back, now pass thru
Wheel and deal, do a double pass thru
Face your partner, back away
Just the ends star thru
The center couples do a right and left thru
Turn 'em around and square thru
four hands round
Split that couple, around one to a line of four
Go forward eight and back with you
Star thru, those who can go right and left thru
Outside four California twirl, center
four pass thru
Split that couple, around one to a line of four
Go forward and back, bend the line
The ends box the gnat, center four star thru
Everybody pass thru, left allemande

WIDE AWAKE?

INSOMNIAC

By Vern Smith, Dearborn, Michigan

Promenade
Sides wheel around, go right and left thru
Same two square thru
Count four hands and when you do
Inside two will square thru while
The outside two divide and star thru,
U turn back
Half square thru, then bend the line
Go forward up and back with you
Then the inside two go right and left thru
Same two star thru
Everyone facing, allemande left

SINGING CALL *

AFTER THEY'VE SEEN PAREE

By "Doc" Heimbach, Blue Island, Illinois

Record: Top 25045, flip instrumental by

Doc Heimbach

INTRO and BREAK

Walk around your corner, turn your own
by the left

Twice around ta bonne amie (tah bone ah-mee'—
"special girlfriend")

Four ladies chain across, now don't you delay
Chain them right back across the Rue de la
Paix (Roo' della Pay—"Parisian Street")

Left allemande the corner then go right and
left grande

Until you meet your own cherie (Share Ree'—
"term of endearment")

You do sa do her with a full sashay

Then promenade her down the Champ D'Elyses
(Shawn day Lee'zay—"Boulevard in Paris")

How you gonna swing 'em down on the farm
After they've seen Paree?

DANCE

Heads (sides) veer to the right, gents hook
by the left

Once and a half and then break free

Head (side) couples to the center, ladies hook
and you make

A turn and a half and then the two ladies break

Gents hook by the left with the other pair

Once and a half and home you'll be

*Your corner swing 'cause she's been
waiting there

Now promenade her with some savoir faire
(salve' war faire—"know how")

How you gonna keep 'em down on the farm
After they've seen Paree?

*Alternate patter:

Your corner swing and then I'd say we can
Just promenade and tho it's tres bien (tray'bee
ann—"very good")

Your corner swing, she's been waiting for you
Then promenade but sorta entre nous (on' tra
noo—"between us—confidentially")

Your corner swing that ought to be your own
Then promenade and she'll say c'est si bon
(say'see bone—"it is so good")

SOFT SHOE LINE DANCE

CAROLINA LINE

By Harry and Ruth Snell, Topeka, Kansas

Record: MacGregor 921

Position: All dancers in a straight line (or large circle) facing COH. Any number of dancers (men or women) can perform dance. Each dances individually. Top hat and cane add to appearance and spirit of dance.

Footwork: Identical, starting on Left

Intro: Wait 2 Meas: Side, Close, Cross, —; Side, Close, Cross, —;

Standing individually in line facing COH, wait two meas: step to side on L, close R to L, step on L XIF of R, hold 1 ct; step to side on R, close L to R, step on R XIF of L, hold 1 ct.

Meas.

1-4 Side, Behind, Side, Brush; Side, Behind, Side, Brush; Forward, Close, Back, —; Back, Close, Forward, —;

Still standing in line facing COH, step to side on L, step on R XIB of L, step to side on L, brush R; step to side on R, step on L XIB of R, step to side on R, brush L; step fwd on L, close R to L, step back on L, hold 1 ct; step back on R, close L to R, step fwd on R, hold 1 ct.

5-8 Side, Behind, Side, Brush; Side, Behind, Side, Brush; Forward, Close, Back, —; Back, Close, Forward, —;

Repeat action of Meas. 1-4.

9-12 Two-Step Around; Two-Step Around; Forward, Close, Back, —; Back, Close, Forward, —;

Do two fwd two-steps in a semi-circle starting fwd twd COH and circling to left to end facing wall: repeat action of Meas. 3-4.

13-16 Two-Step Around; Two-Step Around; Forward, Close, Back, —; Back, Close, Forward, —;

Repeat action of Meas. 9-12 except starting fwd twd wall and circling left to end facing COH (original position).

17-20 Point, Point, Point, Point; Back, Close, Forward, —; Point, —, Point, —; Back, Close, Forward, —;

Point L XIF R, point L to side, point L XIF R, point L to side; step back on L, close R to L, step fwd on L, hold 1 ct; point R XIF L, hold 1 ct, point R to side, hold 1 ct; step back on R, close L to R, step fwd on R, hold 1 ct.

21-24 Limp, 2, 3, 4; Step, Brush, Brush, Brush; Limp, 2, 3, 4; Step, Brush, Brush, Brush;

Step to side on L, step R XIB L and flex L knee with "limp" action, step to side on L, step on R XIB L (limp); step to side on L, brush R fwd, brush R XIF L (bend R knee), brush R fwd; repeat action of meas 21 and 22 starting with R ft and brushing L ft in original starting position.

25-28 Two-Step Forward; Two-Step Forward; Side, Close, Cross, —; Turn About (Down), —, Up, —;

Starting L do 2 fwd two-steps twd COH: step to side on L, close R to L, step L XIF R, still facing COH hold 1 ct; keep wgt on both feet, turn on balls of both feet (1/2 RF pivot turn) to end facing wall and flexing knees as turn is made, hold 1 ct, straighten knees, hold 1 ct (if carrying cane, toss cane from one hand to the other on last count).

29-32 Two-Step Forward; Two-Step Forward; Side, Close, Cross, —; Turn About (Down), —, Up, —;

Repeat action of Meas 25-28 except start fwd two-steps twd wall and end the turn about facing COH in original starting position.

DANCE ROUTINE A TOTAL OF 3 TIMES

Ending: Side, Behind, Side, Brush; Side, Behind, Side, Brush; Run, Run, Lunge, —, —;

Repeat action of Meas 1-2: run fwd on L, run fwd on R, lunge fwd on L, hold 'til end of music. (If carrying cane, point cane fwd and down on the last three counts.)

DIAMOND GIMMICK

SEVEN MOONS

By Bea and Blake Adams, San Diego, California

Record: Vista #F393Y, "Moon Pilot"

Position: Open-Facing. Note: Throughout dance "Open-Facing" will designate partners facing, with M's L, W's R hands joined, free arm held relaxed at side, slightly curved.

Footwork: Opposite, Directions for M

Meas. INTRODUCTION

1-4 Wait; Wait; Side, Close, Fwd, —; Side, Close, Back, —;

Listen for actual "Beat" following opening notes. Wait 2 Meas.: step side L, close R, step fwd L, —; step side R, close L, back R, —; Intro done with small steps, almost in place.

DANCE

1-4 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Fwd, (W Under) —; Around, 2, 3, (W Turn) —;

Side L, close R, fwd L, —; side R, close L, back R, —; side L, close R, fwd L as W walks in half circle RF under M's L, W's R arm —; moving CCW M steps R, L, R to face RLOD as W does a RF turn L, R, L; end OPEN-FACING pos M facing RLOD.

5-8 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Fwd, (W Under) —; Around, 2, 3 (W Turn), —;

Repeat action of Meas. 1-4, ending in LOOSE CLOSED pos, M facing LOD.

9-12 Side, Close, Side, Close; Side, Close, Fwd, —; Side, Close, Side, Close; Side, Close, Back, —;

Travel across LOD twd COH, step L, close R, step L, close R; step L, close R, step fwd L, —; travel across LOD twd wall

step R, close L, step R, close L; step R, close L, step back R, —;

13-16 Side, Close, Fwd, —; Side, Close, Side, —; Rock (Cross in Back), Recover, Face, —; Turn, 2, 3, (to Banjo) —;

Side L, close R, fwd L, —; side R, close L, side R rising on balls of ft, —; cross L behind R (W also crosses in back) flex knees and rock back twd wall, M turning $\frac{1}{4}$ LF, W $\frac{1}{4}$ RF momentarily, to SEMI-CLOSED pos, facing COH, recover R in place, step L beside R turning to face, —; moving slightly twd wall, M RF spin turn R, L, R, (W LF spin turn L, R, L) bringing M's L and W's R hands through twd wall to start turn, ending in BANJO pos, M facing LOD. Maintain QQS rhythm throughout Meas. 13-16.

17-20 Diag Fwd, Cross, Turn $\frac{1}{4}$, —; Diag Back, Cross, Turn $\frac{1}{4}$, —; Diag Fwd, Cross, Turn $\frac{1}{4}$, —; Diag Back, Cross, Turn $\frac{1}{4}$, —;

Diag fwd L, still moving diag fwd twd COH cross R in front of L (W crosses in back), fwd L turning $\frac{1}{4}$ L, —; step back diag twd wall R, cross L in back of R (W crosses in front), step back R turning $\frac{1}{4}$ L, —; step diag fwd L RLOD twd wall, cross R in front of L (W crosses in back), fwd L turn $\frac{1}{4}$ L, —; back diag R, cross L in back R, back R turning $\frac{1}{4}$ L (W crosses in front), —; Remain in snug Banjo pos, M facing LOD.

21-24 Dip Back, —, Recover, —; Fwd, Step, Step (W Twirl RF), —; Rock Fwd, —, Rock Back, —; Back, Step, Step (W Rev Twirl), —;

Dip back L twd RLOD (W fwd R), recover R, —; small step fwd L, in place R, L as W twirls RF to OPEN-FACING pos, —; rock fwd R, —, back L, —; small step back R, in place L, R as W twirls LF to BANJO pos.

25-32 Repeat Action of Meas. 17-24, ending in OPEN-FACING pos, M facing LOD.

BREAK

1 Side, Touch, Side, Touch;

Step swd L, tch R, step swd R, tch L.
DANCE GOES THRU TWICE.

Ending: Side, Close, Side, Close; Side, Point, —, —;

Side L, close R to L, side L, close R; side L, point R twd wall.

PLENTY OF REPEATS

FALLING IN LOVE

By Geneve and Tommy Thomas,
Salt Lake City, Utah

Record: Windsor 4676

Position: Semi-Closed for Intro, Open-Facing for Dance

Footwork: Opposite, Directions for M.

Meas. INTRO

1-4 Wait; Wait; Twirl R; Twirl R;

Wait two meas in Semi-Closed pos facing LOD: start L and waltz fwd 2 meas down

LOD as W does 2 R face twirls in 6 steps under her R and M's L arm to end in OPEN-FACING pos, M's back twd COH, M'S R and W's L hands joined.

DANCE

1-4 Waltz Away; Waltz Together; Waltz Away; Maneuv Waltz (To Closed);

Start L ft, swing joined hands fwd, waltz 1 meas fwd in LOD and slightly away from partner; swinging joined hands bwd, waltz 1 meas fwd in LOD turning in to face partner; repeat meas 1-2 maneuvering on meas 4 to end in CLOSED pos M's back to LOD.

5-8- Waltz Turn R; Waltz; Waltz; Waltz (To Open-Facing);

Start bwd in LOD on L and do 4 turning waltzes (R face) down LOD to end in OPEN-FACING pos M's back twd COH.

9-16 Repeat action of Meas. 1-8, ending in CLOSED pos M facing LOD.

17-20 Fwd, —, Close; Fwd, Touch, —; Bwd, —, Close; Bwd, Touch, —;

In canter rhythm step fwd in LOD on L, hold 1 ct, close R to L taking wgt; step fwd again on L, touch R to L, hold 1 ct; step bwd in RLOD on R, hold 1 ct, close L to R taking wgt; step bwd again on R, touch L to R, hold 1 ct.

21-24 Waltz Turn L; Waltz Turn L; Fwd Waltz; Fwd Waltz;

Start fwd in LOD on L and do 2 L face turning waltzes to end facing LOD: start L and waltz 2 meas fwd in LOD weaving slightly in and out.

25-32 Repeat action of Meas. 17-24 maneuvering $\frac{1}{4}$ R face on meas 32 to end M's back to COH.

33-36 Bal Apart, Touch, —; To Skaters, Touch, —; Step, Swing, —; Step, Swing, —;

Releasing Closed pos but retaining M's R and W's L hands, step bwd twd COH on L, touch R to L, hold 1 ct; step fwd on R turning $\frac{1}{4}$ L, touch L to R as W does a $\frac{3}{4}$ L face solo spot turn in 3 steps L, R, L to end in SKATERS pos both facing LOD; step fwd on L, swing R fwd, hold 1 ct; step fwd R, swing L fwd, hold 1 ct.

37-40 Fwd Waltz; W in Front (To Closed); L Waltz Turn; L Waltz Turn;

In Skaters pos, waltz 1 meas fwd in LOD; as M does another fwd waltz W turns $\frac{1}{2}$ L to face partner in CLOSED pos; start fwd on L and waltz 2 meas down LOD making a $\frac{3}{4}$ L face turn to end M's back to COH.

41-48 Repeat action of Meas. 33-40 ending in SEMI-CLOSED pos facing LOD.

49-52 Fwd, Touch, —; Thru, Side, Close (Manuv); Waltz Turn; Waltz Turn R (To Semi);

Step fwd in LOD on L, touch R to L, hold 1 ct; step thru in LOD on R turning $\frac{1}{4}$ in to face partner taking CLOSED pos, step to side in LOD on L, close R to L maneuvering slightly R face; starting back

on L do 2 R face turning waltzes to end in SEMI-CLOSED pos facing LOD.

53-56 Repeat action of Meas. 49-52 ending in CLOSED pos M facing LOD.

57-60 Fwd Waltz; Fwd Waltz; Fwd Waltz; Fwd Waltz (Manuv);

In CLOSED pos waltz 4 meas fwd down LOD weaving slightly in; out; in; out maneuvering $\frac{1}{4}$ R on last waltz.

61-64 Pivot, Touch, —; Pivot, Touch, —; Pivot, Touch, —; Pivot, Touch, (To Open-Facing), —;

In CLOSED pos do 4 slow R face couple pivots down LOD completing 2 full R face turns, step on L pivoting $\frac{1}{2}$ R face, touch R beside L, hold 1 ct; step on R between W's feet turning $\frac{1}{2}$ R face, touch L beside R, hold 1 ct; repeat ending in OPEN-FACING pos M's back to COH.

DANCE GOES THRU TWICE. Last time thru partners step apart and acknowledge.

SWIRL STAR TWIRL

By Tessa Malopsy, Chicago, Illinois

Head two move up to the middle and back to the world

Forward again and star twirl (star thru, California twirl)

Face the outside two and split 'em wide

Line up four on the other side

Box the gnat across from you

Then come on back right and left thru

Four ladies roll a half sashay

Go forward up and back that way

End four star twirl (star thru, California twirl)

Square thru three-quarters round the world

Then separate go around one

Into the center, pass thru, left allemande

GLORY BE

By Bob Reed, Port Huron, Michigan

One and three lead to the right

Circle up four, you're doing fine

Head gents break and make two lines

Forward eight and back with you

Now double star thru

Lines of four rock out and back

Arch in the middle and the ends duck in

Substitute

Left square thru in the middle of the floor

Four hands around and a quarter more

Then star thru the outside two

Forward eight and back you reel

Pass thru and wheel and deal

Double pass thru

First couple left, the next one right

Chain the girls with the one in sight

Some four circle four

Half way round then a quarter more

Dive thru, pass thru

Right and left thru with the outside two

Turn on back and square thru

Three-quarters round and look for the corner

Left allemande

WESTERN WILES

By Tom Tobin, Los Angeles, California

All four ladies chain across

Turn 'em boys so they won't get lost

Sides promenade outside the ring

All the way round with the pretty little thing

First and third a right and left thru

Then whirl away with a half sashay

Star thru across the way

A right and left thru with the outside two

Whirl away with a half sashay

Square thru across the way four hands round

Count to four and don't be slow

On to the next, do sa do, line up four

Center four up to the middle and back with you

Forward again a right and left thru

Eight to the middle and back with you

With the opposite two a half square thru

Partner right, right and left grand

SINGING CALL

TILL THE END OF THE WORLD

By Jewel O'Brien, Birmingham, Alabama

Record: Jewel 104, flip instrumental by

Jewel O'Brien

OPENER, BREAK and CLOSER

Four little ladies chain three-quarters round the ring now

You turn the girls then join your hands (circle left)

Circle left go around that ole ring now

Left allemande you promenade that land

One and three wheel around square thru (three-quarters)

Three hands around to the corners, allemande

Take your girl promenade get home and swing

Till the end of the world you'll be mine

FIGURE

One and three square thru four hands round now

Go all the way around, do a right and left thru (turn 'em)

Duck to the middle square thru three-quarters

Do sa do to an ocean wave you do

Rock it up come on back a right and left thru now

Cross trail thru you turn back and swing

Now promenade the ring take this lady home and swing

Till the end of the world you'll be mine

TAG

Till the end of the world you'll be mine

CONTRA CORNER

AUTUMN REEL

By Ted Sannella, Revere, Massachusetts

1, 3, 5 active and crossed over

Actives down the outside

Up the center and cast off

Ladies chain with the couple above

Half right and left across

Half promenade to place

Swing your partner in the center

DIMINISHING CHAIN

By Ralph Kinnane, Birmingham, Alabama

One and three go right and left thru
Turn your girl and the same two
Star thru, pass thru, then eight chain thru
(patter)

When you're straight go right and left thru
Same two ladies chain you do
Turn 'em around and eight chain six (6 hands)
Eight chain six across the floor
Just count to six and then no more
Pull 'em by, go right and left thru
Same two ladies chain you do
Turn that girl, then eight chain four
Just four hands and then no more
Pull by then a right and left thru
Same two ladies chain you do
Turn your girl and eight chain two
Go right and left, then a right and left thru
Those ladies chain, but don't just stand
Do an allemande left with your ol' left hand

SINGING CALL *

WEDDING BELLS

(Are Breaking up That Old Gang of Mine)

By Bob Van Antwerp, Long Beach, California
(From an adaptation of another dance by an
unknown author)

Record: MacGregor 942, flip instrumental by
Bob Van Antwerp

INTRODUCTION and BREAK

Docey round your corner maid, see saw
round your taw

Join your hands and circle left, go round that
square dance hall

The girls, you whirl a half sashay, star right
inside the ring

Go back and turn your partner left, your corner
right hand swing

Your partner left an allemande thar, the boys
back up and then

Back it, now then, slip the clutch, your
corner allemande

You promenade your lady, just dance
along in time

(Those) wedding bells keep breaking up ol'
gang of mine

FIGURE

Heads go forward up and back and then
a half square thru

Do an eight six across the set, count six
hands you do

Across the set, go two by two until you
all get straight

Then star thru, pass thru, bend the line and then
Go forward up and back, square thru
three-quarters, then

Swing that corner beside you there and
promenade the square

Promenade your lady, keep her off your mind
(Those) wedding bells keep breaking up that ol'
gang of mine

SEQUENCE: Figure twice for heads, Break,
Figure twice for sides

THE HANDIEST GIRL

By Madeline Allen, Larkspur, California

And Jerry Helt, Cincinnati, Ohio

First and third square thru
Four hands round then split the sides
Turn to the left in single file
Around just one, Dixie chain
Men turn back, star thru
Same men forward split the sides
Do sa do all the way around
Make an ocean wave when you come down
Balance forward, balance back
With the handiest girl do a left allemande
Partner right, right and left grand

OLD DANCE, NEW LOOK

MODERN ENDS TURN IN

Adaptation of the original dance by Ed Gilmore,
Yucaipa, California

Sides to the middle, then move way back
Square thru four hands round on the
inside track

Split the heads, round one, make a line of four
Go into the middle and back once more

Pass on thru, join hands, the ends turn in

Duck to the middle, square thru again

Count five hands then split the heads

Make a line of four and look alive

Pass thru, join hands once more

Ends turn in, duck to the middle and circle four

Circle once around then pass thru
Allemande left

YEP! THAT'S HER

By Gus Robb, Oklahoma City, Oklahoma

Heads go forward back with you
Two and four go right and left thru
Four ladies chain across the town
Take her left and turn her around
One and three go right and left thru
Turn 'em around and cross trail thru
Around one to the middle of the square
Box the gnat with the opposite there
The same two do a right and left thru
Turn 'em around and then square thru
Three-quarters now, step it light
Split the sides and both turn right
Down the middle with a Dixie chain
Both turn left, go around the land
Sides pass thru, left allemande

SMITH'S TWO HAND THAR

By Vern Smith, Dearborn, Michigan

Heads go forward, back with you
Go forward again and square thru
Count four hands, here's what you do
Star thru then Susie Q
Opposite lady a right hand around
Partner left, a left hand around
Opposite lady a right hand around
Partner left, a two hand thar
Back up men right where you are
Back on up to your home stand
Shoot the star, go right and left grand

CALLER'S PORTFOLIO

John Ward, Alton, Kansas, has contributed quite a bit to the current square dance picture. Here is a full page of some of his most recent material. Give these dances a try.

LEAKY BUCKET

Promenade and don't slow down
Head two couples just wheel around
Two ladies chain and don't get vexed
Pass on thru go on to the next
Two ladies chain across the track
Go forward eight and come on back
The ends move up and star thru
The other four do a full square thru
Go four hands round and face those two
Square thru three-quarters round and
don't disband
Allemande left with your left hand

MIRTH QUAKE

The head two couples just half sashay
Join your hands and circle eight that way
Circle to the left you're doing fine
The ladies break and make two lines
The boys go up and back you run
Pass thru, both turn right, go around one
Dixie chain in the middle of the night
The first one left and the next one right
Allemande left with your left hand

HUBBUB

The head two couples half sashay
Circle up eight while you're that way
Circle to the left around the world
Now those who can California twirl
Separate around one and line up four
Go forward eight and back once more
Now with the opposite box the gnat
Do a right and left thru the other way
Do a full square thru four hands you fly
Then a right to the corner and pull her by
Allemande left

JOHN'S HODGE-PODGE

The heads go up and back once more
Pass thru, go round one and line up four
Star thru, double pass thru
The first couple left and the next one right
Go right and left thru with the two in sight
Pass thru and wheel and deal
Centers square thru five hands man
Five hands around and don't just stand
Allemande left

EYE-N-TRY

The heads go up and back once more
Pass thru, go round one line up four
Go forward eight and back with you
The center four go right and left thru
Turn 'em around, do a full square thru
While the ends star thru across from you
Go right and left thru and turn this Sue
Box the gnat, change girls box the flea
Change girls do a right and left thru
Girl in front left allemande

CONKED

All eight go the center and back with you
All face the corner and star thru
Circle up eight now ain't that fine
The heads gents break and make two lines
Go forward eight and back with you
Star thru and dive thru
Pass thru and star thru
Go right and left thru across from you
Do a full square thru, four hands you fly
Then a right to the corner and pull her by
Allemande left with your left hand

THREE LITTLE LADIES

Four ladies chain across the way
Couple number one only half sashay
Now circle up eight you're doing fine
The heads gents break and make two lines
Go forward eight and back with you
The ends move up and star thru
Just circle up eight when you hear me say
Now three little ladies half sashay
Now three little ladies half sashay
Now three little ladies half sashay
Allemande left with your left hand

THE OLDIE REPAINTED

Promenade and don't slow down
Now one and three just wheel around
Go right and left thru with a full turn around
Go on to the next and Dixie chain
Move on again two ladies chain
Go right and left thru with a full turn around
Go on to the next with a Dixie chain
Move on again two ladies chain
Now turn the girls, go up and back
All pass thru then U turn back
Star thru, allemande left

PRAIRIE PRANKS

Four ladies chain three-quarters round
Just turn 'em boys and settle down
The first old couple swing and sway
While the third old couple half sashay
Heads square thru three-quarters round for fun
Then separate and go around one
Stand four in line here's what we do
The ends move up and star thru
Half square thru and face that pair
Circle four on the side right there
Go one full turn and watch it man
Pass on thru to a left allemande

JUGGLING THE CANS

(Variation of If You Can)

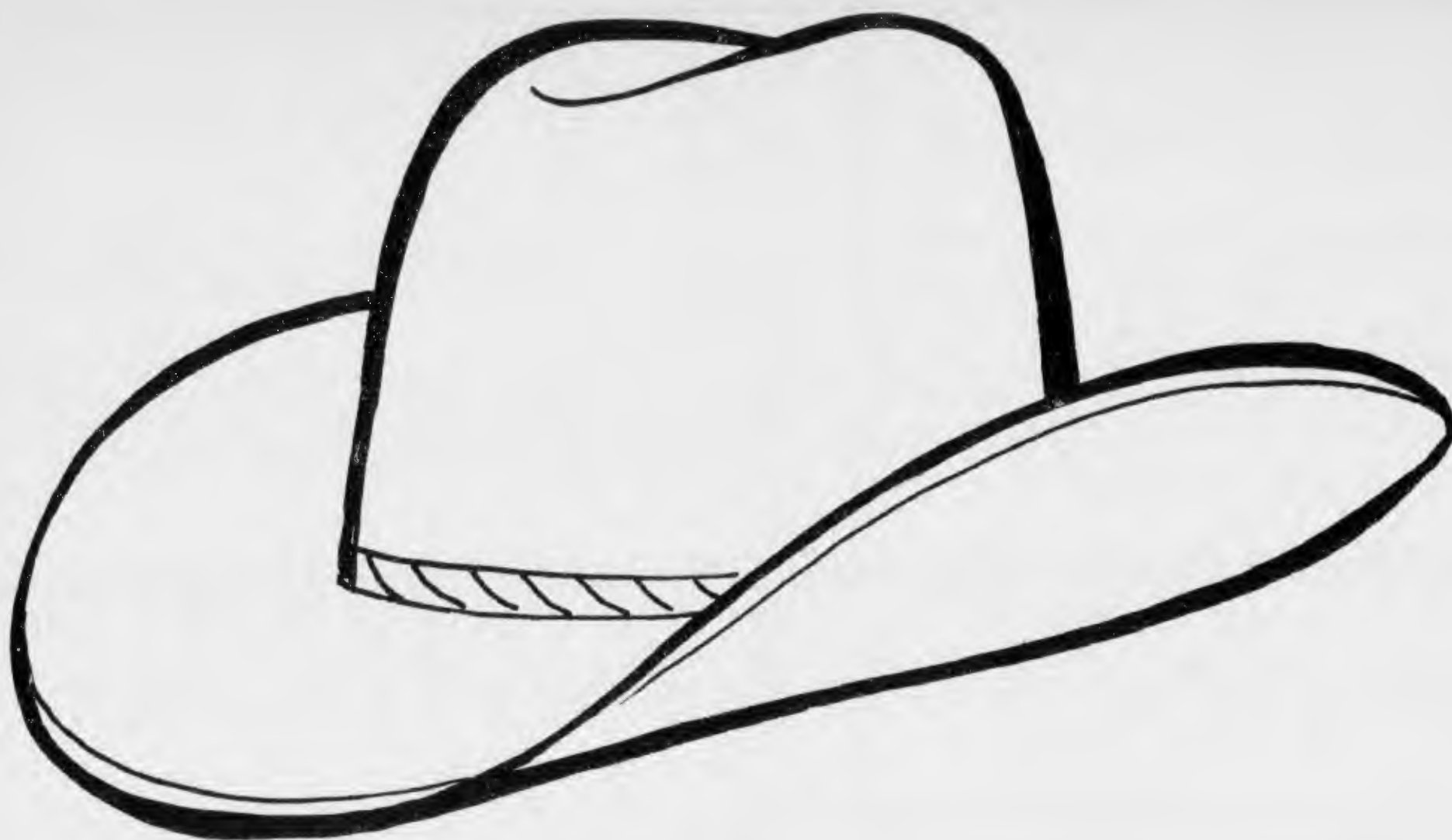
Promenade and don't slow down
Keep on going around the town
The girls roll back just one men
Promenade the next, go round the land
One and three wheel around and star thru
Then all four couples California twirl
Now if you can star thru
Then all four couples California twirl
Now if you can star thru
Then all four couples California twirl
Allemande left with your left hand

A
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Christmas
Special

WESTERN CALLER'S COLORING BOOK

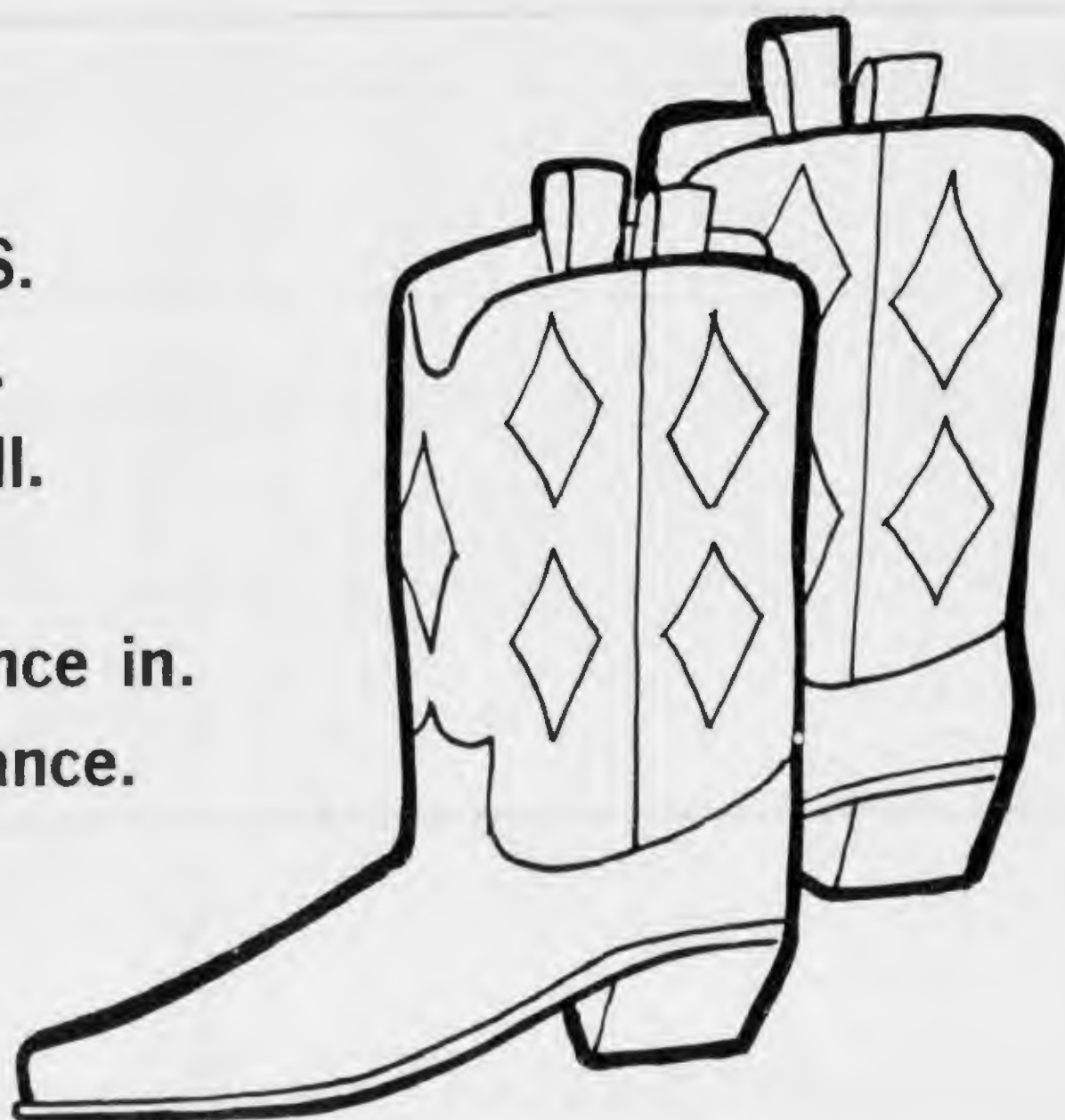


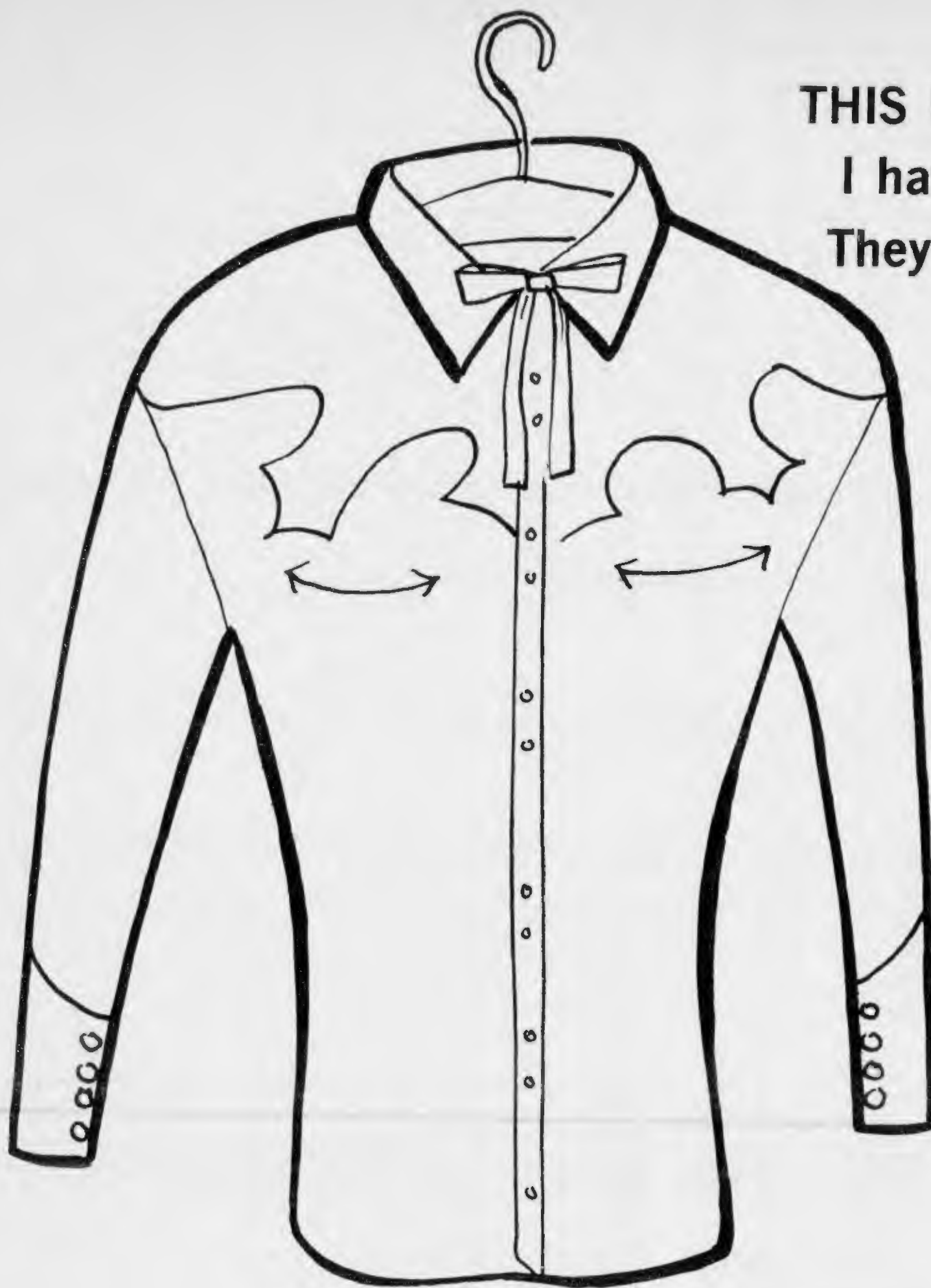
HERE I AM.
I am a caller.
Callers are a
very important
part of Square Dancing.
I am a caller.
I am important.



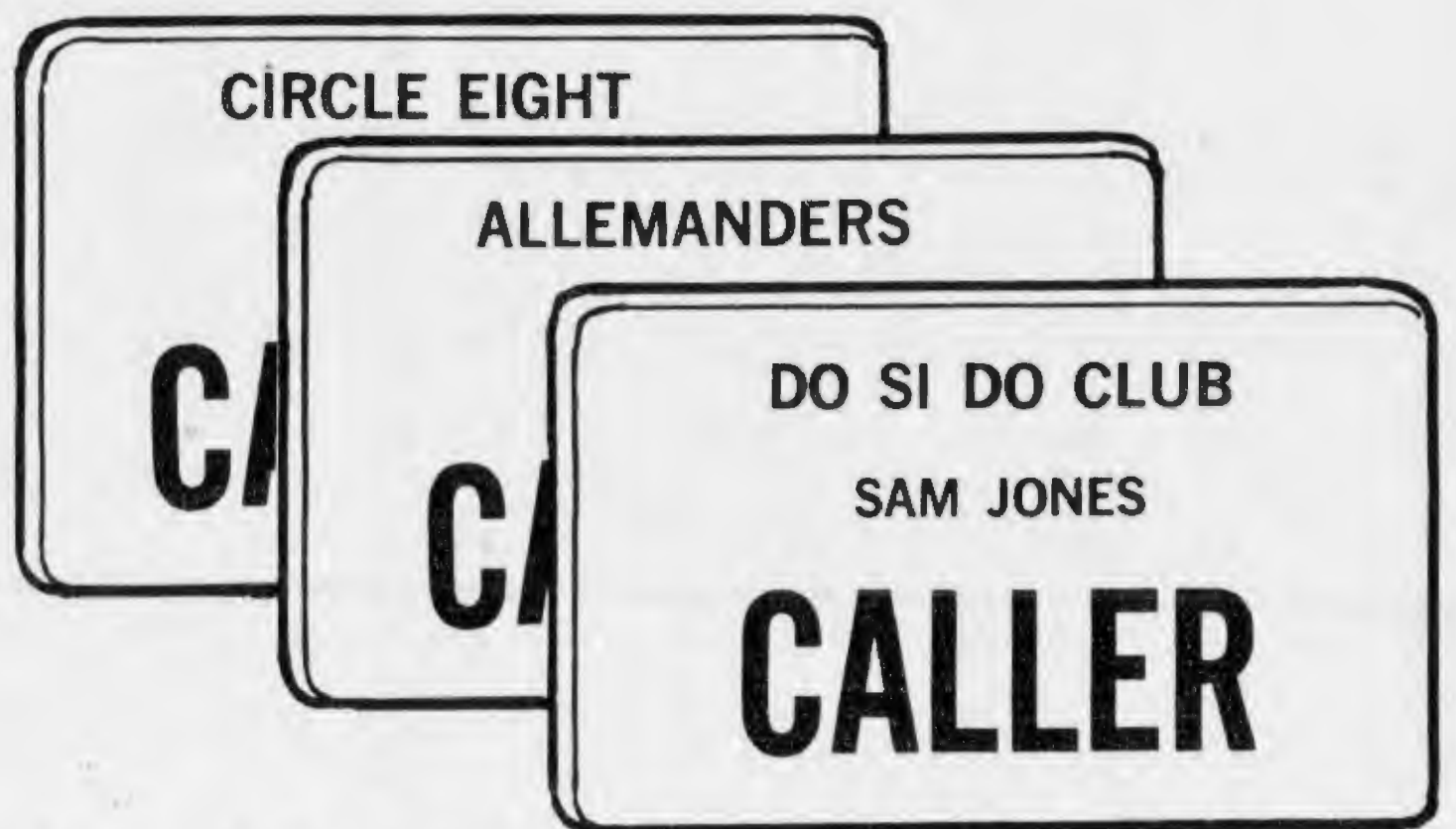
**THIS IS MY WESTERN HAT. All callers own Western hats.
Some callers wear their hats. My hat cost \$23.50.
Hats make you tall.**

**THESE ARE MY BOOTS.
They make me tall too.
The best callers are tall.
I like to be tall.
I don't use them to dance in.
I don't know how to dance.
I am a caller.**





THIS IS MY WESTERN SHIRT.
I have many Western Shirts.
They make me feel Western.
Color It Western.



THESE ARE SOME OF MY BADGES.
Badges tell people that I am the caller.
This is important.



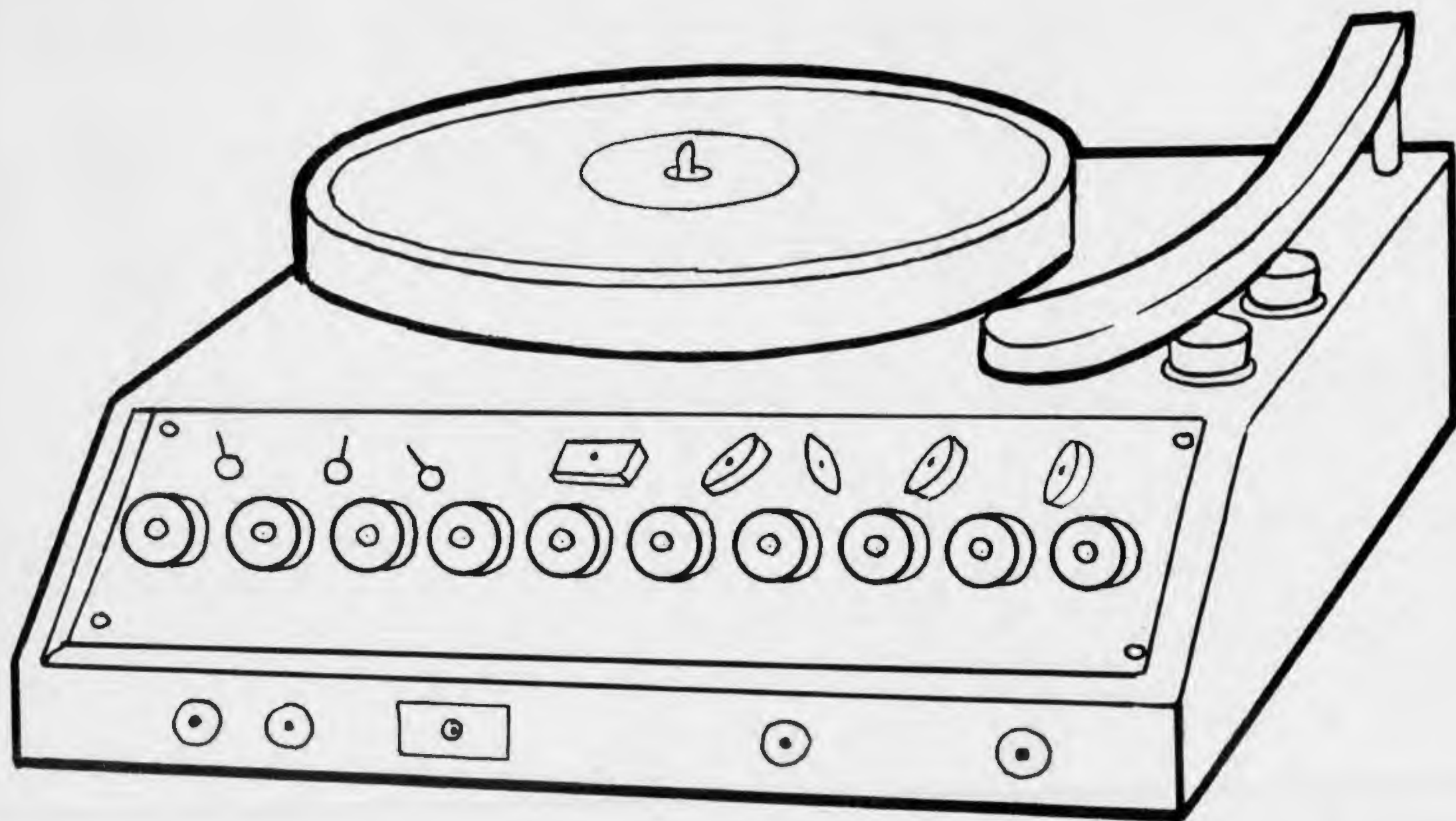
THIS IS MY MICROPHONE.

It is a new big one.

Only I can use it.

**All Western square dance callers
have new big microphones.**

THIS IS MY 2000 WATT AMPLIFIER.



IT HAS TEN KNOBS.

Count them.

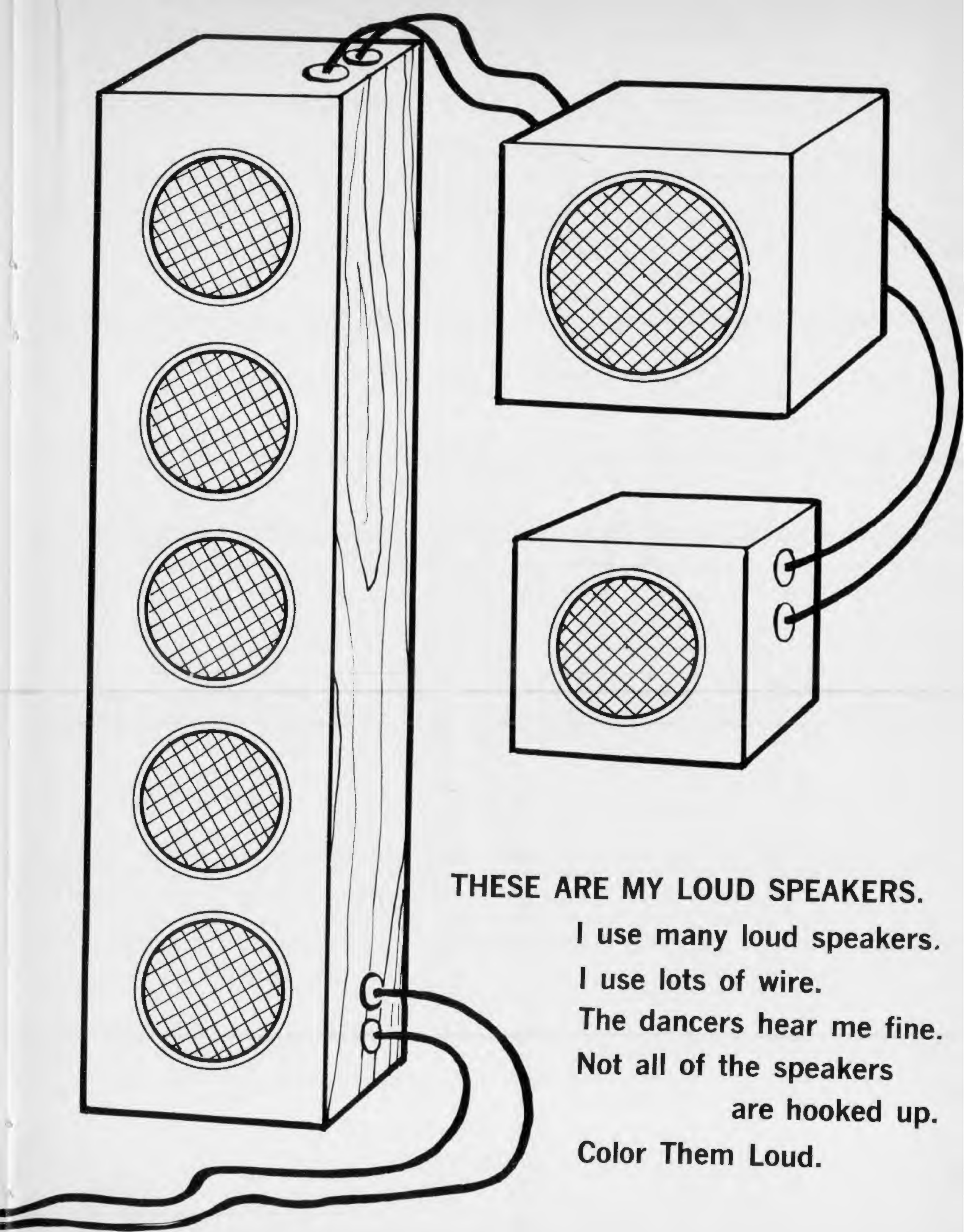
One, two, three, four, five, six, seven, eight, nine, ten.

How many knobs does your Amplifier have?

Mine has ten!



THIS IS MY RECORD CASE.
It has 5000 records in it.
It makes me an experienced caller.



THESE ARE MY LOUD SPEAKERS.

I use many loud speakers.

I use lots of wire.

The dancers hear me fine.

**Not all of the speakers
are hooked up.**

Color Them Loud.

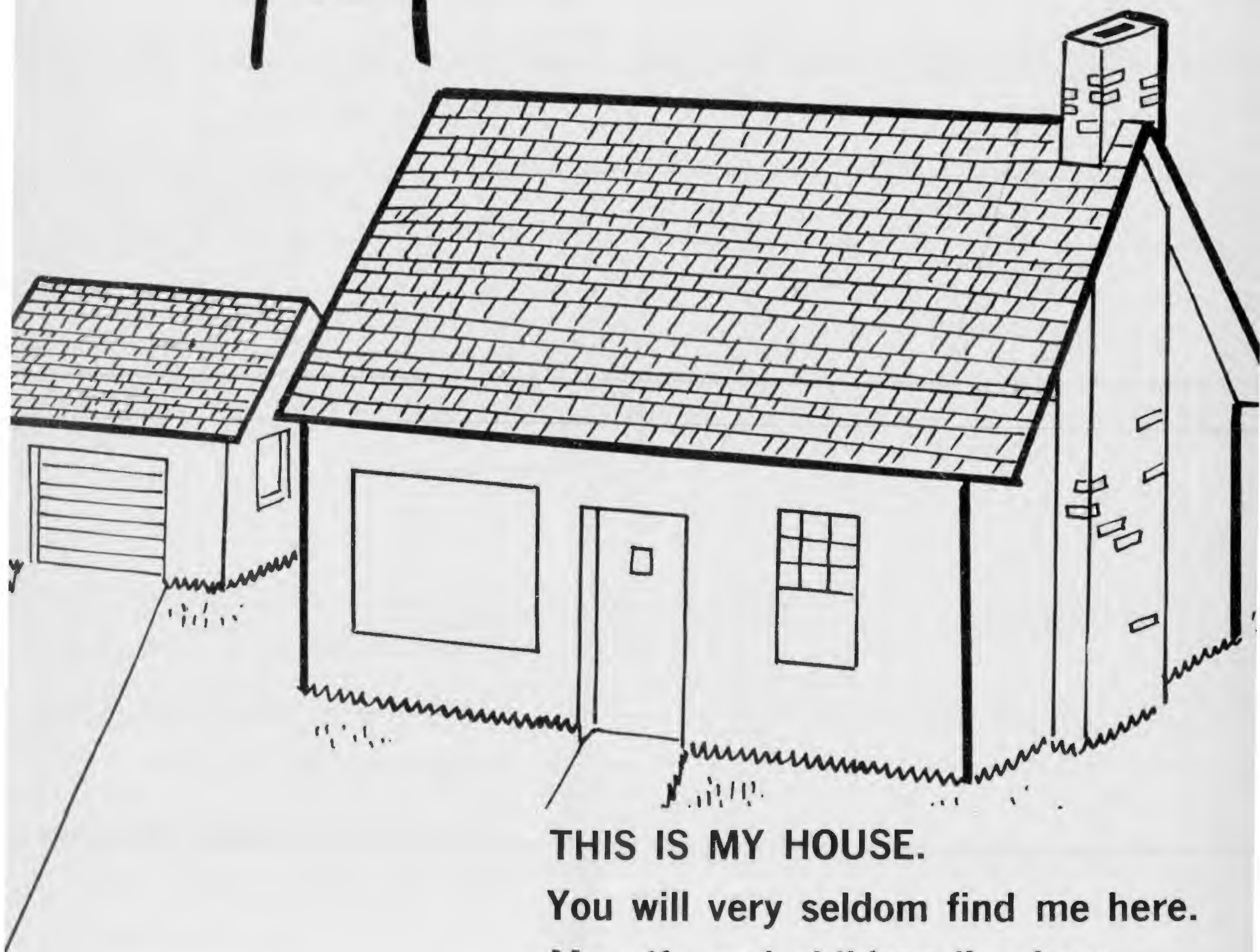


THIS IS MY WIFE.

She is a caller's wife.

She likes to dance.

She goes to dances and knits.



THIS IS MY HOUSE.

You will very seldom find me here.

My wife and children live here.

I miss them.

Our sincere thanks to caller Tink Tinkler and the members of the Swinging Eights Club of Rochester, New York, for the ideas on this and to Al Manning for sending it in.

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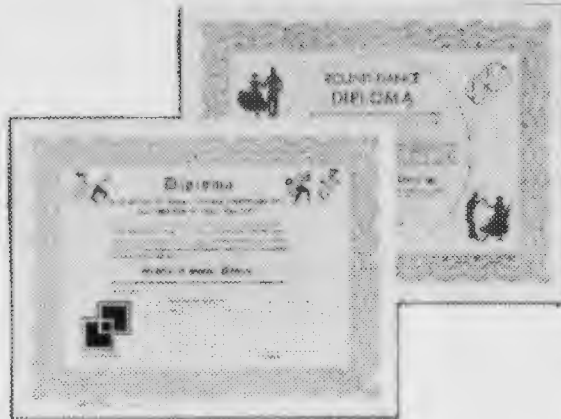
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HATS ON!

Caller Merl Olds of Los Angeles, California, has added a bit more fun to his calling by the use of hats which are appropriate to the call he is doing. It all started when he bought a



Merl Olds wears his Pride of Dixie rebel hat as he contemplates part of his collection of headgear.

“rebel” hat to wear when he was calling Pride of Dixie. Soon after that one of the dancers in his clubs brought Merl a sailor hat because he was particularly fond of Sailing Down the Old Green River, so Merl obliges by wearing the sailor hat. It was just a matter of time until the idea caught on and more and more dancers started bringing Merl odd hats to wear when calling their favorite dances. A hat with fringe goes on to give a calypso flavor to Kingston

Town; Country Boy calls for a straw hat; an Alpine hat with a feather is worn with I Miss My Swiss — and even a red wig when Merl calls Red Head. Merl now has a collection of more than a dozen hats and requires about as much room to transport them around to the dances as he does for his P.A. equipment. More may be on the way, too, depending upon the imaginations of the dancers, who usually have plenty.

HOMES FOR DANCING PIONEER CABIN

A FORTUNATE GROUP OF ROUND DANCERS in the San Bernardino area are privileged to hold their Monday night meetings at an historic location which dates back to the romantic days of early California. These are the Nita-Bobs, whose instructors are Nita and Bob Ward of Colton, California.

The Log Cabin, as it is called, is the home of the San Bernardino Pioneer Society, founded in 1888 by a group of the old families who came in covered wagons prior to 1852 and settled in the Valley under the old “Arrowhead” of the San Bernardino Mountains. This



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ancient slash in the hills is the one from which Lake Arrowhead takes its name.

A huge sign in the hall calls it the San Bernardino Fort, dated 1851. Upon inquiry it was found that what is now the kitchen was really a part of the old Fort and was moved to this Pioneer Park around the turn of the century. Additions have been made as the Society grew with the descendants of these doughty pioneers.

It is still a very *old* Log Cabin and precious relics, portraits in heavy, old-fashioned gold frames, make it really a museum of priceless value. Antique collectors among the round dancers who frequent the Cabin stand and sigh over some of the beautiful old pieces. Each one of the picture frames is registered and has been loaned to the Society by the owners for display in the Cabin. At the front door stands an old cannon with a pile of cannon-balls, giving the place a true aura of the early times.

The Pioneer Society itself holds an old-fashioned ballroom dance every Saturday night and these oldsters swing their partners in the waltzes and quadrilles such as must have been

Behind Bob and Nita Ward can be seen part of the collection of early portraits in their massive frames at the Pioneer Cabin.



done by their forebears. The Nita-Bobs have been in this location for over three years and are enjoying the historic elegance of their "home."

(Letters, continued from page 3)

Dear Editor:

... Ida and I find your mag interesting and helpful. Each number is an improvement. How well can you do?

Harry Nelson
Grand Forks, N.D.

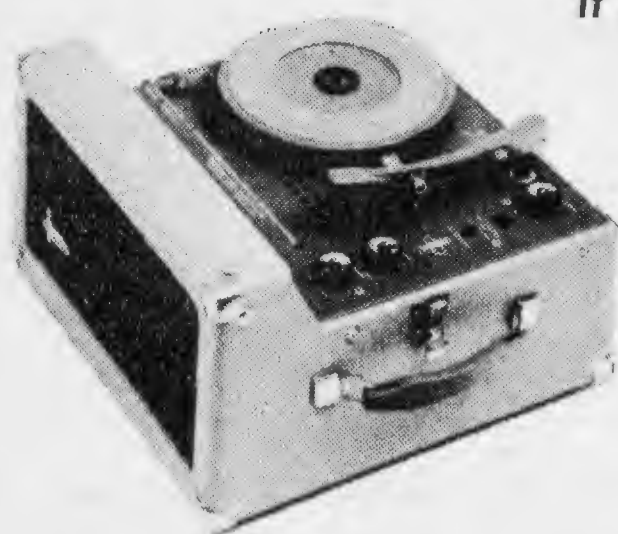
Dear Editor:

I am writing to tell you that through your Sets in Order I found and enjoyed one of the

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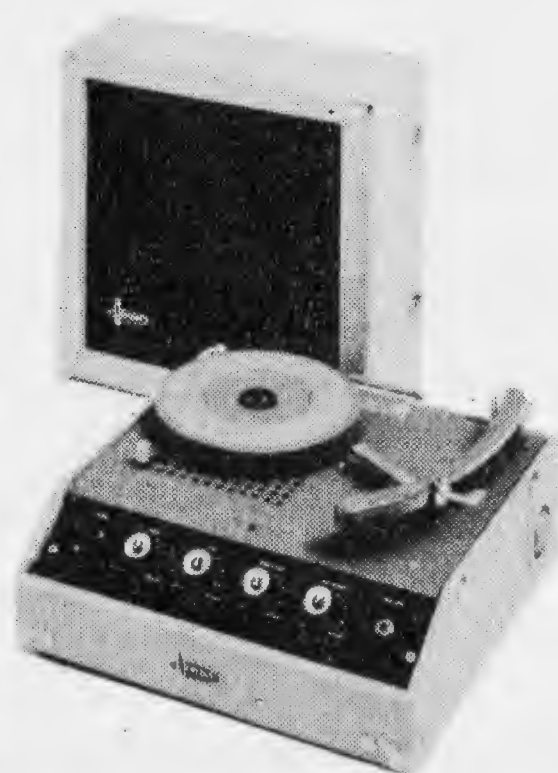
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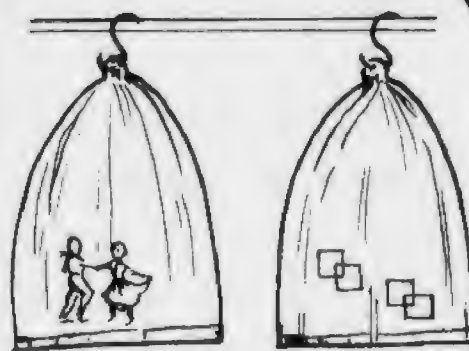
best weekends of my life. The square dance vacation at Conneaut, Pa., was a delightful experience for my wife and me as we met so many nice people . . .

Up until about four years ago I didn't like dancing at all and then my wife and I were invited to a square dance class. Now I can't say enough for the ones responsible for us getting so enthused that we don't miss a dance if we can possibly make it . . .

Al Miller
Pittsburgh, Pa.

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Dear Editor:

Since a year we are subscriber of Sets in Order and get it by the Berlin Book-Shop "Elwert und Meurer." We too have your year-books 1 to 5 and the booklet of the "Basic Movements."

Square dance we do since about four years and like it very much. Our material consists of about 60 tunes and, of course, your publications. We have about 45 members from 8 to 25 years, all Germans.

There are many places in Berlin where



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1633—**LOVE MAKES THE
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Round dance
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1636—**SENDING CINDY**
Key of G and
GOLLY MOLLY
Key of A
Hoedowns

1637—**JINGLE BELLS**
Caller: Andy Andrus
Flip instrumental

1638—**DON'T EXPECT KISSES**
Caller: Andy Andrus
Flip instrumental

1639—**STINGEREE**
Key of A and
GARLANDO
Key of D
Hoedowns

1640—**WOOLEYBOOGER**
Key of G and
BULLET
Key of A
Hoedowns

KEENO

2220—**STEEL GUITAR RAG**
Caller: Harold Bausch
Flip instrumental

2230—**PICKIN' UP A STORM**
Key of A and
DETOUR, Key of A
Hoedowns

2240—**THE RICHEST MAN
IN THE WORLD**
Caller: Harold Bausch
Flip instrumental

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1032—**WHISPERING**
Caller: Toby Dove
Flip instrumental

1033—**A GOOD MAN IS
HARD TO FIND**
Caller: Johnny Creel
Flip instrumental

1034—**FIVE MINUTES MORE**
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Flip instrumental

1035—**THINGS**
Caller: Johnny Pierce
Flip instrumental

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1144—**BROWN EYES**
Caller: Joe Robertson
Flip instrumental

1145—**SILVER DEW**
Caller: Tommy White
Flip instrumental

BENZ

1211—**WOODEN HEART**
Caller: Ben Baldwin, Jr.
Flip instrumental

1212—**AMY AND ME** and
SLO-BOAT
Rounds

1214—**ARE YOU FROM DIXIE**
Caller: Ben Baldwin, Jr.
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1215—**LOOSE GOOSE** and
RANDY LYNN RAG
Hoedowns



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square-dance is done. The Wannseeheim für Jugendarbeit (Leader: Mrs. Eggebrecht), Jugendleiterschule Rupenhorn (Leader: Mr. Schernus) and our Haus der Jugend are the most known places. Actually no one of us can call like your callers. Our "call" is a strange mixture of English and German. A pure English singing call can't be followed by most of our dancers... English isn't our mother-language so we first must translate and work it through in German. Square dance is a fine thing and we all like it very much.

Our wish: We want to get contact to an American square-dance-club. Can you arrange it? We would be very thankful to you. Our most liked dances are: "Keep it Neat," "Any Time," "Maybe," "Hillbilly Fever" and "She's Mighty Sweet." Only for the last two dances we have the original music. But that doesn't break down our joy.

Sets in Order is very helpful to us. We get good suggestions by it. The figures of Style Series and Experimental Lab are often tested. Thank you for all. With the hope that you can

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help us to find a partner-club we remain,

Günter Hanisch

Haus der Jugend, Die Weisse Rose

Berlin-Schöneberg

Wartburgplatz, Germany

Dear Editor:

Here it is. My renewal subscription to S.I.O. I have been taking two other magazines on Square Dancing... but why keep on? They are just a repeat of what I find in S.I.O. So will just boil it down to one mag.

I like your Walk-Thru. I like your Work-

shop. I like the way you print your little mag. without a lot of beefing about what the other fellow does; or how they run the conventions, etc. Anyway, send it for another year.

Charles Worley

Brownsville, Texas

Dear Editor:

We wish to say thank you for the article in Sets in Order (Sept. '62), under Around the Outside Ring, commenting on the 2nd Far Western (Convention) in Oregon. We knew you
(Please turn to page 56)

FOURTH ANNUAL

Spring Square Dance Festival

MARCH 14-15-16, 1963

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AUG. 25 to AUG. 31: Ray Smith of Dallas, Texas — Harper Smith of Celina, Texas — and Ernie 'n' Naomi Gross of Burr, Nebraska.

SEPT. 1 to 7: Johnny Davis of Erlanger, Ky. — Bob Fiske of Kansas City, Mo. — and Edna 'n' Gene Arnfield of Skokie, Illinois.

SEPT. 8 to 14: Bob Page of Hayward, Calif. — Red Warrick of Kilgore, Texas — and the Fresh's of Wichita, Kansas.

SEPT. 15 to 21: Frank Lane of Lawrence, Kansas — Selmer Hovland of Wagon Mound, N. Mex. — and the Washburns of Mexico, Mo.

SEPT. 22 to 28: Frank Lane and Jack Jackson of Columbus, Ohio — and the Tinsleys of Ottumwa, Iowa.

SEPT. 29 to OCT. 5: Jim Brower of Texarkana, Tex. — Johnny LeClair of Riverton, Wyo. — and Jack 'n' Darlene Chaffee of Denver, Colo.

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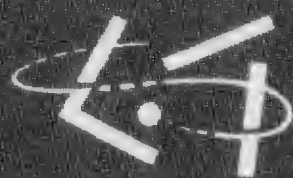
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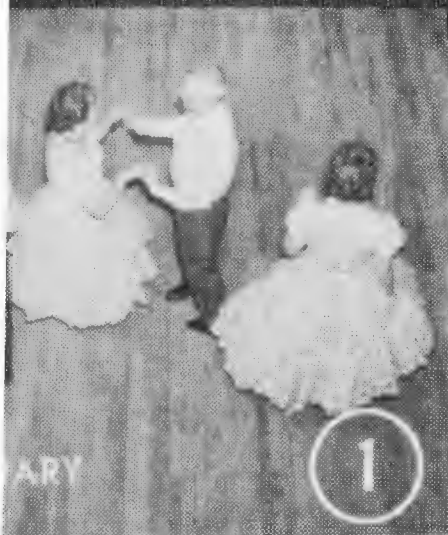
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EXPERIMENTAL LAB



ONCE AGAIN: TIME TO EVALUATE

IN THE LAST ISSUE OF EACH YEAR we attempt to review the various experimental movements which have been presented over the past eleven months. Perhaps, through acceptance and general usage, some of these movements have proven themselves on the basis of the definition for a basic to be ready for inclusion in the "basic movements of square dancing."

Sets in Order's basic list is virtually the same today as it was at the close of 1960, no change having been made in 1961 or thus far in 1962. In checking over the following movements which appear to have been among the most popular presented during this current year, you might wish to make some suggestions for possible changes in the list. We will appreciate hearing from any individuals or groups. It is our hope that we will have a revised 1963 edition of the Basic Movements of Square Dancing ready early in 1963.

ENDS CROSS OVER — CENTERS TURN BACK 1

By Eddie Gaut, San Diego, California

From a line of three or four dancers facing the same direction, one person from the extreme end of each line will move forward and with the person coming from the right moving to the left and the person coming from left moving to the right (the person coming from the right will cross in front), the two will end at opposite ends of the same line and will have changed their facing direction. The person, or persons, in the center of the line will simply do a U turn back in place to rejoin the line.

PASS THE BUCK (PASS THE DOE) 2

By Oscar Hilding, New Orleans, Louisiana

From a line of four, alternating men and women, two ladies will step forward, pass right shoulders, as they walk in front of one of the men, and end in the line, having reversed direction. The two men will do a U turn back so that the line of four has reversed its facing direction and its placement of partners. (For Pass the Doe the action is simply reversed with the men doing the cross over action and the girls doing a U turn back.)

CHAIN THRU 3

By Dick Tilley, Weymouth, Mass.

From two facing couples ladies take right hands and walk past each other then give a left hand to their opposite man's right for a star through to end in a position and direction to follow the next call.

WHEEL — CROSS 4

By Tony Widmar, Ottumwa, Iowa.

From a line of four the couple at the right end of line will wheel around 180° and then move slightly to their right. Simultaneously the couple at the left end of the line will move forward in a clockwise direction 180° to end in line with the same couple. The complete line has now changed direction and is in the same order as it was previously.

DIXIE STAR THRU 5

By Clarence Watson, Blue Springs, Mo.

From an arkie style single file arrangement, when two men one behind the other approach two oncoming ladies one behind the other, the first two in making contact do a Star Thru and immediately move forward so that the following two may meet, do a Star Thru and fall in directly behind them.

6

CURLIQUE

By Clarence Watson, Blue Spring, Mo.

Two facing dancers extend right hands and upon making contact man moves forward and around the girl and she does a three-quarter left face turn under the raised right hands. At the conclusion of the movement the man has turned one-quarter to his right, and the person with whom he has worked is beside him right side to right side facing in the opposite direction.

7

STACK THE WHEEL

By Van Van der Walker, San Diego, California

Starting from a line of four dancers facing in the same direction, the couple at the left end will move a step forward, then as a couple wheel one-quarter in a clockwise direction. Simultaneously the couple at the right end of the same line will execute a one-quarter counterclockwise wheel resulting in a line of 4 perpendicular to the former line, with the two couples facing in opposing directions. At this point the couple coming from the right will individually execute a left face turn and those coming from the left an individual right face turn, with the result that the four dancers will be in single file and facing in the same direction.

8

SPLIT THE STAR

By Ed Gilmore, Yucaipa, California

When in a left hand star break away from that larger star by staying in a smaller two-hand star with the corner and, moving counterclockwise, end in a wheel promenade.

9

DIXIE STYLE TO AN OCEAN WAVE

By Madeline Allen and Jerry Helt

One couple in single file (one person in front of the other) meets another couple, also in single file, to start a Dixie Chain. The first two meeting extend right hands and pull past giving a left hand to the next, pull past but retain left hand hold and the two meeting in the center take and retain right hand holds. All face one quarter to their left to make a line of four facing alternately ready for an Ocean Wave.

10

HOOP DE DOO

By Charlie Tilley, Saugus, Massachusetts

From a square in Eight Chain Thru position, the two couples in the center of the square separate, go around one and Star Thru behind the couples they were facing. Simultaneously, the outside couples move forward into the center of the square to end in double Pass Thru position.

11

WHEEL THRU AND LEFT WHEEL THRU

By Paul Moore, Columbus, Ohio

Starting with two facing couples, the right hand person of each pair holds a pivot and slowly turns clockwise one-quarter. The person at the left side of the pair moves forward, clockwise, passes between the oncoming couple and ends standing beside his original partner. The two couples are now back-to-back. In a left Wheel Thru the person at the left end of each of the two facing pairs holds the pivot and slowly left face turns one-quarter. The person at the right end of the pair moves forward, passing between the other couple, and ends with partner facing out back-to-back with other couple.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.





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CHRISTMAS IN THE STRAW

By Chad Walsh

This Christmas poem is printed by special permission of the author — a noted poet and professor at Beloit College in Wisconsin — from his book, "Eden Two-Way," published by Harper and Bros. in 1954. Editor.

In heaven it's Allemande Left and Promenade
And Swing That Corner Lady One and All
This is the music that the fiddler played
When stars danced out of nothing at his call.

This is the dance the fiddler danced when Eve
Danced to her feet from Adam's wounded side.
This is the song the fiddler sang at eve
Beside a cradle and his Jewish bride.

The angels sang the song the fiddler played.
The sheep and shepherds danced a Texas Star,
And wise men heard the music and obeyed;
The camels' feet kept rhythm with a star.

One and all, come this way.
Hear the fiddler sing and play.
Join your hands and form a ring,
Stamp your feet, dance and sing,
Hallelujah, now sashay!

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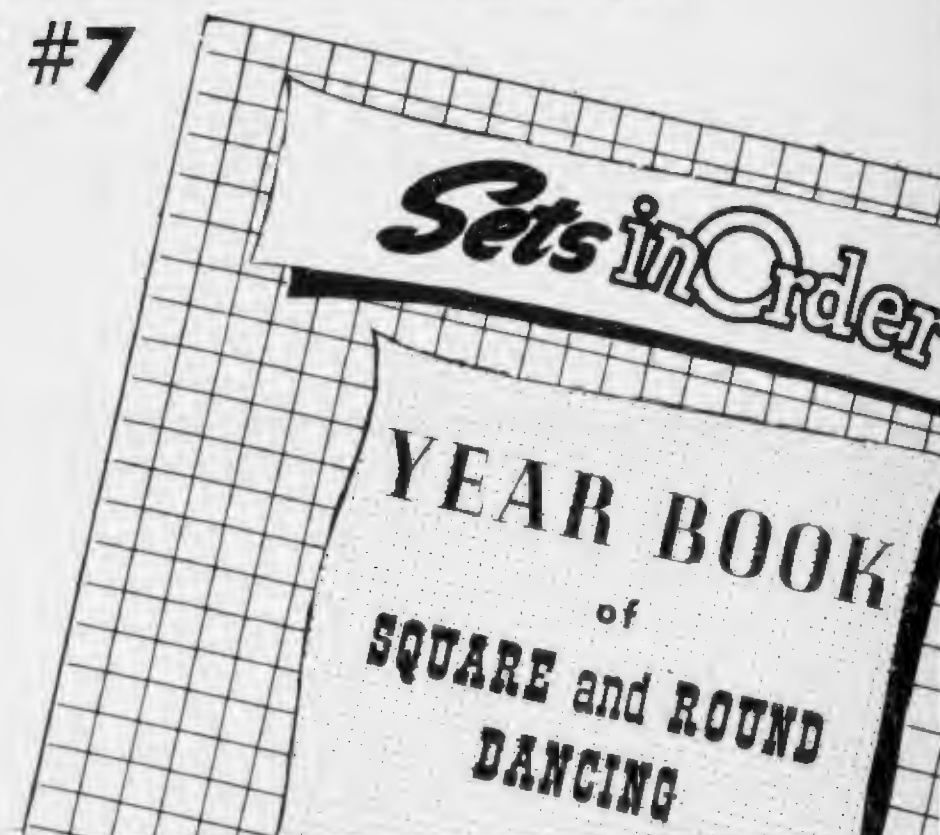
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The
**CALLER
OF THE
MONTH**



Vaughn Parrish — Boulder, Colo.

THE VAUGHN PARRISHES are a square dance family of five: caller Vaughn; wife Jean; daughter Kay, 16, who also does some calling; and two sons, Terry, 15, and Kim, 11. They all enjoy both squares and rounds.

Vaughn began square dancing on the farm in Texas in 1948, moved to Colorado in 1950 and has been active ever since except for one year when he lived so far from town and milked so many cows that they could never get the milk buckets put away in time to go dancing.

It was 7 years ago when their club's regular caller, Dr. Lew Drake, moved away and Vaughn began calling. He expresses gratitude for the start Lew gave him. Also, "altho' Frank Lane probably doesn't know it," says Vaughn, "I was very much influenced by him while sitting on the sidelines, chin-ajar, watching him enjoy his work."

Vaughn teaches beginners' squares, beginners' rounds, has a round dance club, the Merry Go Rounders and calls for several clubs regularly in Boulder. He also travels from coast to coast on calling dates. He is still calling for the club he started with, Flatiron Fours; he has helped Red Rock Ramblers of Lyons and Hoops & Ties of Longmont with new dancer classes; been on the staff at Lighted Lantern each year; and had 6 years of conducting the summer

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square dance program for the University of Colorado.

Vaughn's advice to any caller is first to marry a good wife and then not to let her know it but listen very carefully to every word she has to say about calling. Deeply religious, Vaughn believes that square dancing can help lead anyone to those best things in life that are free. More praise and less criticism of the efforts of others who have done a job is the order of anyone truly interested in promoting square dancing, in Vaughn's opinion.

(Letters, continued from page 50)

would be interested also to know we are receiving inquiries about the Far Western Square Dance Convention for 1963 from our "ad" in the September issue of Sets in Order.

Oregon had a good state meeting this past weekend, at which time the new officers and delegates took office. We now have ten Area Councils in the state who are all greatly enthused about the Far Western and each doing their part to make it a convention that will be
(Please turn to page 78)

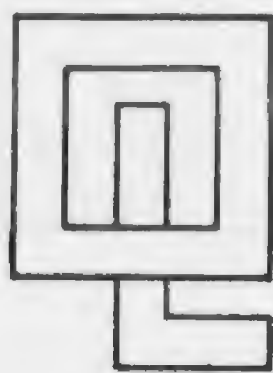


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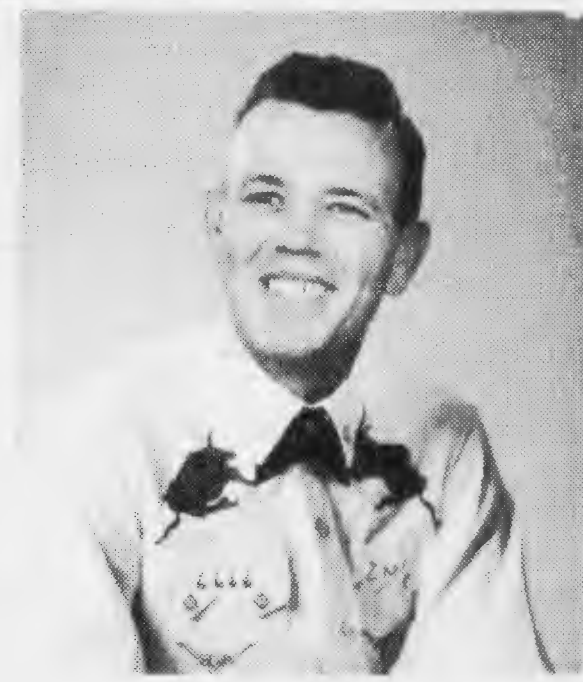
(Tommy does a real smooth job)



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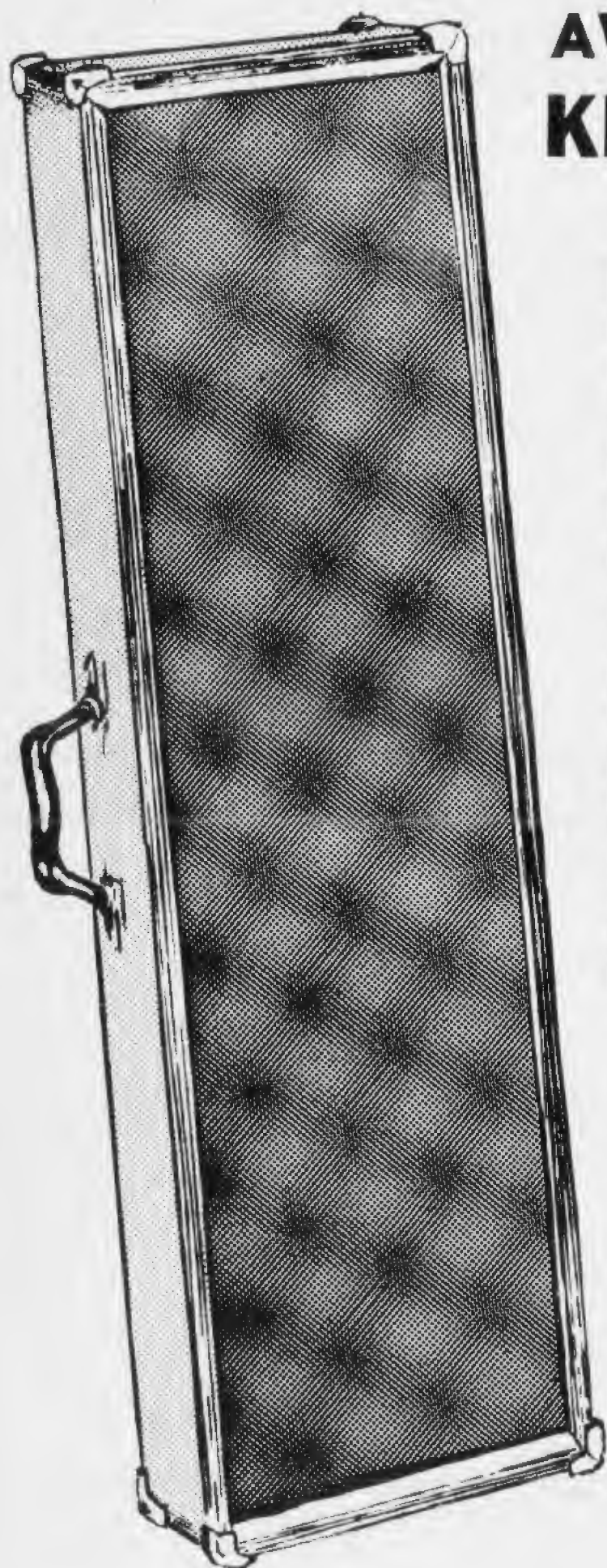
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Howard and Vera Lauck — Indianapolis, Ind.

A VACATION in Colorado Springs initiated Howard Lauck into the wonders of square dancing. After he had returned to his home in St. Louis, he sought more of this activity, dancing almost every night of the week.

It wasn't long before he arranged to attend a Workshop at Pappy Shaw's, again in Colorado Springs, and there he received his first lessons on how to call and to learn round dances. He continues to attend as many Workshops as possible.

In 1952 Howard's work took him to Indianapolis where he continued calling and teaching rounds, as well. Soon all of his time was spent on the round dance phase. During this time Howard met his wife Vera and since then she has been most helpful in the round dance program which he supervises.

The Laucks believe that round dancing should be as closely affiliated with the square dance program as possible, but with the changing times more and more round dance clubs are being formed to take care of dancers who don't get the chance to do some of the more difficult rounds at square dances.

Because of his conviction that Workshops are essential in maintaining and developing round dancing, Howard has been very much in support of the Indianapolis Round Dance Club which for the past seven years has brought in

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for such Workshop leaders like the Frank Hamiltons, Date Fosters, Manning Smiths and Bill Johnsons.

(Americana, continued from page 23)

girl instead of a big one, he will be able to regain appropriate male dominion over his household. Well, I married a little one, and I could tell the chap that he's in for a disappointment. As a friend of mine once said, "They don't have to be large to be big."

I learned this song just before the war, in

Albuquerque, from one Fred Bair, of Stuyvesant, New York, I think. Last I heard from him he was in Florida. Seems to me he had a pamphlet of songs put out by Bradley Kincaid, and this may have been in it. I know of only one recorded version of the song — in that immortal, imperishable, improbable, unmerchutable, unheralded, unappreciated, unobtainable milestone in the progress of the revival of American Folksong, Folkraft Album F-16, "Terry Golden, American Songs and Ballads," 1949, and all gone, (mercifully).

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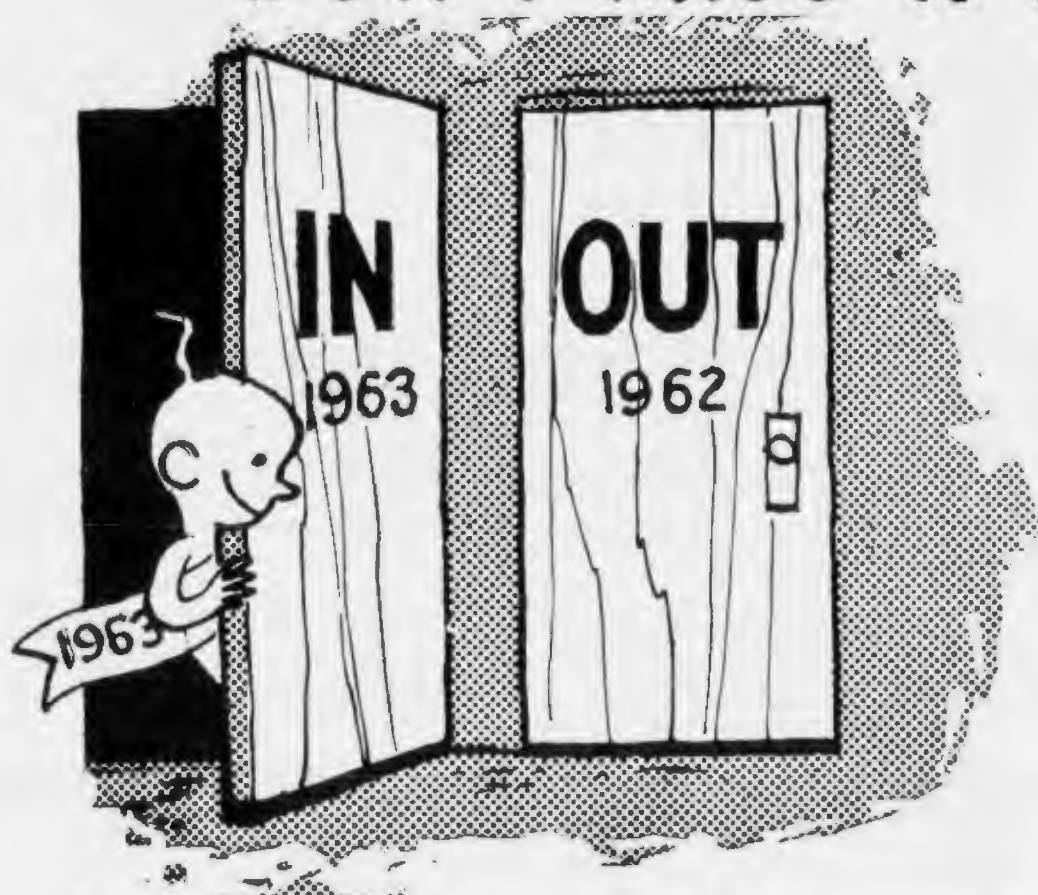
GEMS FROM THE OTHER PUBLICATIONS

(Ted Hiatt in Oregon Federation News)

"... Any group that goes to the trouble of organizing a club and electing officers, should also realize that at times they will not see eye to eye with the decisions that the board will reach. It is this point that causes one of the rifts in club serenity. Generally speaking, if the board has to handle a controversial question, it will normally have sampled some of the club members' views before committing or taking a stand. If it does not meet with your indi-

vidual opinion — be sure your solution is a better one before you even bring it to the floor or you might be in the position of feeling foolish. In any event it should be discussed in a rational manner and if yours is not the best solution, drop it. You'll gain more respect that way than in heated argument. Things seem to have a way of ironing themselves out if discussed openly and rationally. Do not let a question fester inside you, bring it out in the open for rationalizing. A club that discusses all

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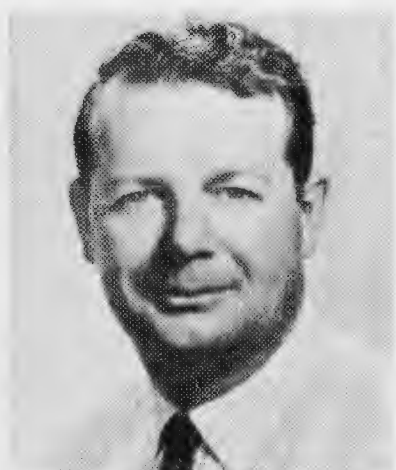
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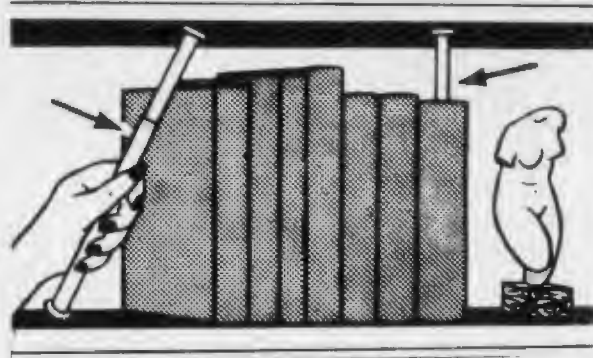
THIRD WEEK — Sunday, July 14 - Friday, July 19, 1963

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questions of this sort and in this manner, is bound to succeed."

TWELFTH NATIONAL CONVENTION

The Square Dance Federation of Minnesota, official sponsors of the 12th Annual National Square Dance Convention slated for June 20-22, 1963, are old hands at these giant rallies. They established their own state convention back in 1951, the same year as the first National affair. The programming for both was essentially the same and has continued that way thru the years for Minnesota, so the folks

have only to expand their sights a bit to have a go at the National.

Planning the 1963 session are the following: the Gordon Pierces, General Chairmen; Don Smiths, Vice Chairmen; Ross Hattons, Facilities; Luke Lukaszewskis, Advertising and Publicity; Wayne Slocums, Social Events; Stan Tafts, Registration and Housing; and Lynn Woodward, Program.

All sessions of the 12th National will be held in the mammoth St. Paul Auditorium, located in the heart of the city, with 40,000 square feet

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Original Signed: GUS GRONLUND

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Registrations can now be made at Box 3330, St. Paul, Minn., for the 12th National Convention so get yours in early.

THIS WE LIKED

"I have only been to one square dance that I did not enjoy and through lack of talking about it I have forgotten which one it was."
—Vaughn Parrish, Boulder, Colo.

DICK REINSBERG, DETROIT, MICHIGAN

Square Dancers and round dancers will be saddened to learn of the sudden passing of Dick Reinsberg on November 11. Long an outstanding figure in the contemporary round dance scene, Dick and his taw Ella played an important role in current day round dancing and were featured on the staffs of many of the nation's top convention and institute rosters. Because of his devotion to the activity Dick will long be remembered by his many friends.

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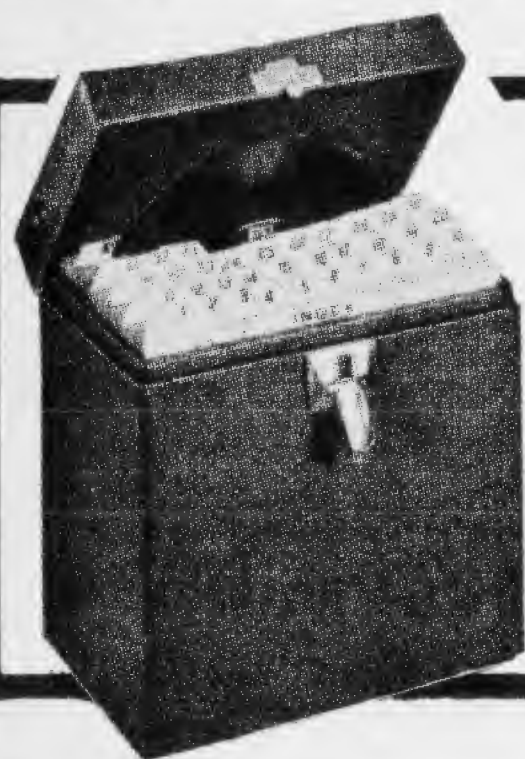
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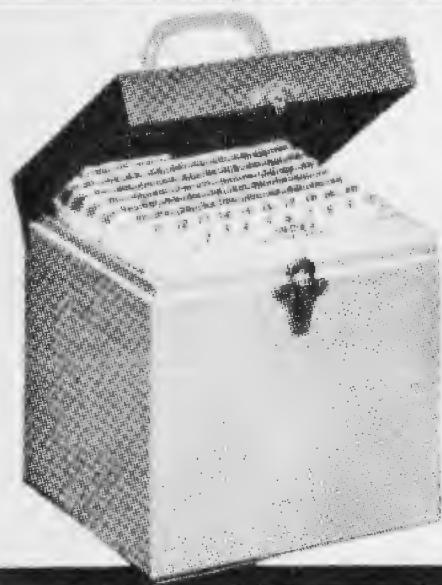
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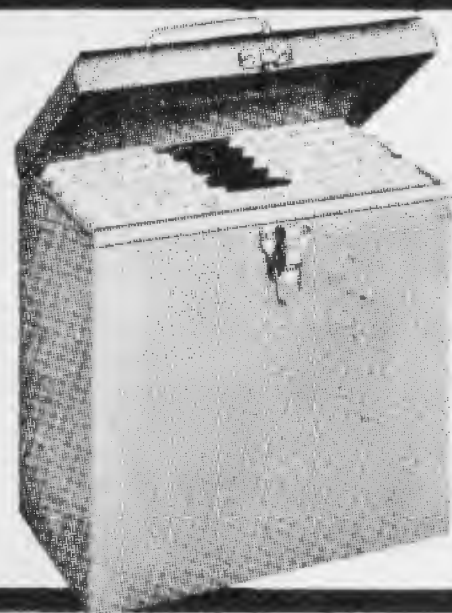
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Additional Dealers on Next Page

(Record Review, continued from page 6)

promenade — swing.

Comment: Dance uses conventional patterns. Music omits a few measures of the original tune and alters that part of the melody they play, including a few "different" chords.

Rating ☆

HANG ON THE BELL — Sets in Order 129 *
Key: C **Tempo:** 128 **Range:** High HA
Caller: Dude Sibley Low LG
Music: Standard 2/4 — Piano, Accordion, Guitar, Bass, Drums

Synopsis: Complete call printed in Workshop.

Comment: A dance with a "different" pattern that is fun to call and fun to dance. In a low voice range, but tune lends itself to easy deviation from the melody for those who desire. Music has a good danceable beat.

Rating SIO

ITCHIN' FOR MY BABY — Silver Spur 111
Key: D **Tempo:** 128 **Range:** High HE
Caller: Harris Stockard Low LD
Music: Western 2/4 — Accordion, Piano, Bass, Guitar

Synopsis: (Break) Walk around corner — partner swing — circle — roll away half sashay — circle — allemande — grand right and left — do sa do — corner swing — promenade. (Figure) Heads up and back — half square thru — right and left thru — dive thru — pass thru split two around one — right hand star — allemande — pass your partner — swing next — promenade.

Comment: Music is well played and dance patterns are smooth and quite danceable. Recorded in a key that is higher than average. Very few caller will do it with out a strain on the vocal chords.

Rating ☆+

PICTURE WINDOW FACING SOUTH — Go 107
Key: B flat **Tempo:** 132 **Range:** High HD
Caller: Red Warrick Low LD
Music: Western 2/4 — Guitar, Bass Guitar, Piano, Violin

Synopsis: (Break) Allemande — swing — circle — allemande — forward two for a thar star — shoot star, full around — pull corner by —

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allemande — promenade — swing. (Figure) Heads promenade half — star thru — right and left thru — square thru $\frac{3}{4}$ — corner swing — circle — allemande — partner right — allemande — promenade.

Comment: Instrumental is pitched to the high side. The dance patterns are fast moving and conventional. The tune itself is not too inspiring but the rocking rhythm makes it fun to do. Rating ☆☆

HILLBILLY FEVER — Silver Spur 112

Key: E flat **Tempo:** 128 **Range:** High HC

Caller: Norma Dudney Low LB

Music: Western 2/4 — Violin, Guitar, Bass, Piano, Accordion

Synopsis: (Break) Bow to partner — ladies chain — chain 'em back to a left hand swing — gents star right — allemande — grand right and left — do sa do — promenade — swing. (Figure) Heads up and back — right and left thru — star thru — pass thru — split two, round one — in middle star thru — square thru $\frac{3}{4}$ — allemande — walk by partner — swing next — promenade — swing.

Comment: Well played music in a good voice range for most callers. Call is conventional and is well metered. This tune was very popular before and this record may pick it up again. Rating ☆☆

SLOWLY — Jewel J-102

Key: G **Tempo:** 130 **Range:** High HC

Caller: Jewel O'Brien Low LD

Music: Western 2/4 — Guitar, Bass Guitar, Piano, Rhythm Guitar, Organ

Synopsis: (Break) Ladies chain — circle — walk around corner — partner swing — promenade — heads wheel around — right and left thru — cross trail — pass one girl — right and left thru — cross trail — pass one girl — swing next — promenade — swing. (Figure) Heads promenade $\frac{3}{4}$ — side ladies chain — sides pass thru — star thru — right and left thru — lines go up and back — right and left thru — square thru $\frac{3}{4}$ — corner swing — promenade.

Comment: Music has good rhythm and figures are conventional and interesting. Tune is not very "inspiring" but callers who prefer "country" tunes will like it. Rating ☆+



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A LITTLE HEARTACHE — Jewel 103

Key: F Tempo: 130 Range: High HC
Caller: Jewel O'Brien Low LC
Music: Western 2/4 — Piano, Bass, Guitar, Organ
Synopsis: (Break) Circle — reverse single file-girls backtrack twice around — swing — allemande — weave — promenade — swing. (Figure) Heads right and left thru — cross trail round one — in middle catch all eight — gents back up in a two hand star — slip clutch — corner swing — allemande — promenade — swing.

Comment: A smooth flowing tune and an interesting dance. Easy to call, this one will appeal to many callers. Rating ☆☆☆+

WINGS OF AN ANGEL — Go 109

Key: C Tempo: 130 Range: High HC
Caller: Mack McCoslin Low LC
Music: Western 2/4 — Guitar, Piano, Violin, Bass, Rhythm Guitar

Synopsis: (Break) Four ladies promenade inside — partner box the gnat — promenade — swing. (Figure) Heads lead right — circle to a line — go up and back — right and left thru — star thru — pass thru — California twirl — star thru — cross trail — carner swing — promenade — swing.

Comment: Tune is "The Prisoner's Song" and is played in good rhythm. Melody has only 16 measures so becomes quite repetitive. Figures are conventional. Rating ☆

RAINBOW GIRL — Golden Square 6005

Key: D-G Tempo: 128 Range: High HB
Caller: Don Atkins Low LB
Music: Western 2/4 — Guitar, Piano, Bass, Celeste, Drums

Synopsis: (Break) Circle once around — ladies chain — chain back — four ladies chain $\frac{3}{4}$ — allemande — weave — promenade partner. (Figure) Heads half square thru — eight chain six — right and left thru — eight chain four — box the gnat — do sa do — promenade — swing.

Comment: Music is well played and easy to follow. Dance patterns are directional, well timed and have good meter. Some callers will change the $\frac{3}{4}$ chain to a $\frac{3}{4}$ star.

Rating ☆☆☆+

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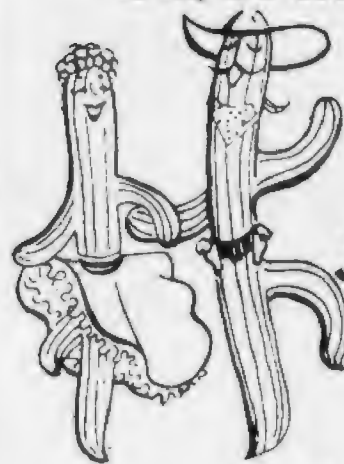
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WHISPERING — Lore 1032**Key:** C **Tempo:** 121 **Range:** High HD**Caller:** Toby Dove Low LC**Music:** Standard 2/4 — Saxophone, Violin, Piano, Guitar, Bass, Drums, Clarinet**Synopsis:** (Break) Allemande — partner right — corner swing — promenade — heads wheel around — do sa do — right and left thru — roll half sashay — half square thru — partner do sa do — promenade. (Figure) Heads lead right and circle to a line — up and back — star thru — do sa do — right and left thru — half square thru — bend the line — cross trail — corner swing — promenade — swing.**Comment:** Though recorded at a slow tempo the dance is well timed and smooth flowing. Music has a clear and clean lead that is easy to follow. Voice range is to the high side but most callers will be able to sing it.

Rating ☆☆☆+

A GOOD MAN IS HARD TO FIND — Lore 1033**Key:** C **Tempo:** 128 **Range:** High HC**Caller:** Johnny Creel Low LC**Music:** Western 2/4 — Piano, Clarinet, Guitar, Bass, Drums, Violin**Synopsis:** (Break) Circle — allemande — swing — men star left — star promenade partner — girls backtrack twice around — partner right — corner left — promenade partner. (Figure) Head ladies chain over and back — heads promenade half way — right and left thru — star thru — right and left thru — pass thru — corner swing — allemande — weave — swing — promenade.**Comment:** Dance patterns are conventional and move smoothly. Lead of music is weak and caller will have to work on this to learn it. Good singers can put this one over.

Rating ☆☆☆

I LOVE GIRLS — Old Timer 8181**Key:** G **Tempo:** 128 **Range:** High HB**Caller:** Jack Petri Low LB**Music:** Standard 2/4 — Accordion, Piano, Guitar, Bass, Rhythm Guitar**Synopsis:** (Break) Walk around corner — see saw partner — face corner, all eight chain — four ladies chain — circle — do paso — gents star right — same girl left hand swing — roll promenade. (Figure) Four ladies chain — heads**MAIL ORDER RECORD SERVICE****P.O. BOX 7176 • PHOENIX, ARIZONA**

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cross trail round one to a line — up and back — star thru — half square thru — U turn back — swing — allemande — weave — promenade.

Comment: Music is well played and tune is easy to sing. Break flows smoothly but figure is quite close timed. Patterns are conventional and dancers familiar with close-timed calling will have little trouble. Rating ☆☆

CANDY KISSES — Lore 1030

Key: C **Tempo:** 128 **Range:** High HC
Caller: Bob Augustin Low LC

Music: Western 2/4 — Piano, Clarinet, Banjo, Drums, Violin, Bass

Synopsis: (Break) Ladies chain — circle — allemande — right and left for thar star — shoot star, do sa do — swing — promenade. (Figure) Heads pass thru — turn back, star thru — do sa do to an ocean wave — balance — ends trade places, centers turn back — wheel and deal — right and left thru — dive thru — square thru 3/4 — corner swing — promenade.

Comment: A good dance tune and music is well played. Call has good timing and words are metered to make it easy to call. The figure is quite unusual and most groups would have to be "walked thru" the routine. Rating ☆☆

THE POSSUM SONG — Blue Star 1630

Key: F **Tempo:** 127 **Range:** High HB
Caller: Andy Andrus Low LD

Music: Western 2/4 — Violin, Piano, Banjo, Saxophone, Drums, Bass

Synopsis: (Break) Allemande — swing — ladies promenade — star promenade — girls back out, men swing in, star promenade again — girls roll back, allemande — weave — promenade. (Figure) Heads lead to the right — circle to a line — go up and back — square thru — Frontier whirl — right and left thru — pass thru — allemande — pass partner — swing next — promenade.

Comment: Dance is well written and the tune provides interesting (but tongue twisting) patter. Music is easy to follow and tune has a simple and repetitive melody. Words of call are well metered. Rating ☆☆☆

SILVER DEW — Bogan 1145

Key: F **Tempo:** 128 **Range:** High HB
Caller: Tommy White Low LB

Music: Western 2/4 — Guitar, Violin, Piano, Bass, Rhythm Guitar

Synopsis: (Break) Walk around corner — partner do sa do — corner swing — circle — four couples half sashay — partner swing — promenade — heads wheel around — left square thru — allemande — promenade — swing. (Figure) Sides promenade half — heads square thru 3/4 — separate around one — square thru 3/4 — allemande — swing — promenade — gents roll back one — promenade — swing.

Comment: A Western ballad tune that lacks excitement at square dance tempo. Figures are conventional and very closely timed.

Rating ☆

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COCAIN BLUES — Blue Star 1629**Key:** B flat **Tempo:** 126 **Range:** High HC**Caller:** Larry Faught **Low LB****Music:** Standard 2/4 — Piano, Violin, Banjo, Drums, Saxophone, Bass**Synopsis:** (Break) Four ladies chain — whirl away — circle — allemande — forward two — turn back one — swing — four men star left — pass partner, do sa do next — promenade — swing. (Figure) Heads promenade $\frac{3}{4}$ — sides right and left thru, full turn — dive thru — star thru — same ladies chain — square thru — do sa do — swing — allemande — promenade.**Comment:** A smooth flowing dance at a rather slow tempo. Tune is not difficult to sing but lead on record is hard to follow so some will have to learn it from the "with calls" side. Music is quite acceptable and words are well metered. **Rating** ☆☆**RED RIVER TRAIN — Jewel 105****Key:** A **Tempo:** 135 **Range:** High HA

Flip side Hoedown — Old Sally — Key of A

Music: Western 2/4 — Violin, Guitar, Bass, Piano, Banjo**Synopsis:** (Break) Bow to partner, swing — allemande — weave — promenade — back out — four ladies chain — roll away — weave by one — swing next — promenade. (Figure) Heads promenade half way round — lead right, circle to a line — up and back — star thru — pass thru — swing — circle — corner do sa do — partner swing — promenade — swing.**Comment:** A lively but easy singing call in a low key to the tune of "Red River Valley." Most callers should be able to handle it but music should be decreased in speed. Dance is fun to call as it has lots of drive. The flip side is a medium speed traditional style hoedown in key of A. **Rating** ☆☆+**HOEDOWNS****BILL'S BOOGIE — Golden Square 6501****Key:** D **Tempo:** 128**Flip Side:** Patter call by Bill Castner**Music:** Guitar, Bass, Accordion, Rhythm Guitar**Comment:** A "Boogie" style hoedown that will take a little practice to use but should be quite enjoyable to the dancers. The flip side is an interesting patter call by Bill Castner.**Rating** ☆+**GOOFY SQUARE — Top 25047****Key:** Changing **Tempo:** 126 **Range:** High HE**Caller:** Dick Jones **Low LE****Music:** Novelty 2/4 — Trumpet, Clarinets, Piano, Drums, Tuba**Synopsis:** (Figure) Ladies chain $\frac{3}{4}$ — heads promenade $\frac{1}{2}$ — sides pass thru, turn back — all circle — men face, grand square — girls square thru — box the gnat — swing — promenade. (Break) Circle $\frac{1}{2}$ way — walk around corner — see saw partner — men star right — corner allemande — complete grand sashay pattern

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— promenade.

Comment: Music is the same instrumental used on the round dance "Too Much Mustard" and is excellent as a novelty number. The range of the notes is probably too high for many callers and will be too low in places if dropped an octave. The key is changed several times but it is easy to follow. Tenors will really enjoy this one. Rating ☆☆

KEEP YOUR SUNNY SIDE UP — Grenn 12046

Key: B flat Tempo: 132 Range: High HC

Caller: Earl Johnston Low LB

Music: Western 2/4 — Violin, Banjo, Piano,

Drums, Bass

Synopsis: (Break) Ladies chain — whirlaway — circle — whirlaway — circle — allemande — right & left grand — do sa do — promenade. (Figure) Heads up & back — promenade 1/2 way — in middle, star thru — pass thru — split two, round one — right hand star — allemande — partner right — corner box the flea — promenade.

Comment: Music is clean and well played. Dance routines are easy and directional. Callers who can sing can put this one over. Rating ☆☆

THINGS — Lore 1035

Key: D Tempo: 126

Range: High HD

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Synopsis: (Break) Circle — allemande — forward
two for a thar star — slip clutch — pass one —
allemande — right & left grand — promenade.
(Figure) Heads up & back — star thru — right
& left thru — cross trail — U turn back square
thru $\frac{3}{4}$ — corner swing — allemande — right
& left grand — promenade.

Comment: Tune does not lend itself well to
square dancing and is not easy to learn. Meter
of call could be improved but the dance pat-
terns are quite good. "Country Music" singers
may really like this. Rating ☆

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THRU THE WHITE AND DRIFTED SNOW — Grenn 12047

Key: C

Tempo: 127

Range: High HC

Caller: Ron Schneider

Low LC

Music: Standard 2/4 — Violin, Piano, Banjo, Bass,
Accordion

Synopsis: (Break) Allemande left for Alamo style
— continue Alamo style balances — partner do
sa do — swing — allemande — promenade.
(Figure) Heads up & back — star thru — box the
gnat — pull by — left square thru — make a
line, wheel & deal — double pass thru — girls
left, men right — star thru — square thru $\frac{3}{4}$ —
corner swing — promenade.

Comment: The music is clean and well played

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and is easy to follow. Dance patterns are fast moving and interesting but metering of words is irregular and call will have to be learned by using the "with calls" side. This will find popularity during the "Holiday Season."

Rating ☆☆

SQUARE DANCE JUBILEE — Top 25048

Key: A Tempo: 128 Range: High HC

Caller: Chip Hendrickson Low LB

Music: Standard 2/4 — Banjo, Piano, Drums, Bass

Synopsis: (Break) Allemande — go forward two — turn back one, 'box the gnat — do sa do — gents star left — same girl do sa do — allemande — swing — promenade. (Figure) Four

ladies chain — chain back — corner do sa do — partner see saw — gents star right — turn opposite left like an allemande thar — shoot star — swing next — promenade.

Comment: Music has nice swing and the recording is clear and easy to follow. Dance patterns are not difficult and are quite directional. This is a good one for a "contrast" dance.

Rating ☆☆☆+

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Comment: A shortened version of the same or similar music used as square dance singing call on the same label. The music is quite lively and the dance is a fast mover but not difficult. First steps resemble the "Jessie Polka."

TENNESSEE TWO STEP — Flip side to the above

Music: (Russal's Men) Guitars, Saxophones, Drums, Piano, Bass

Choreographers: Nita & Manning Smith

Comment: Well played music and an easy but "fun" type two-step. Dance has three short parts.

EGYPTIAN ELLA — Sets In Order 3135

Music: (The Jerrymen) Two Pianos, Guitar,

Trumpet, Bass, Drums

Choreographers: Ken & Dolly Walker

Comment: A novelty two-step that has unusual music and a gimmick routine. Dance is not difficult and offers ample opportunity for dancers to "ham it up."

LITTLE BIT SOUTH — Flip side to above

Music: (D'Artegan) Saxophones, Trumpets, Trombone, Guitar, Piano, Bass, Drums

Choreographers: Mary & Bill Lynn

Comment: A full band arrangement of "Little Bit South Of North Carolina." The dance is a rhythm two-step and will appeal to experienced round dancers.



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VERADA — Accent 1050

Music: (The Wheelers) Trumpets, Marimba, Saxophones, Piano, Drums, Bass

Choreographers: Kappie Kappenman

Comment: An excellent recording with a full band. The choreography takes advantages of the heavy "Latin" rhythm. The dance has three parts plus a bridge and a long ending.

RIDING ALONG — Flip side to the above

Music: (The Wheelers) Marimba, Saxophones, Trumpets, Bass, Piano, Drums

Choreographers: Bud & Barbara Huggins

Comment: A full band playing light and danceable music. Dance routine is not difficult and is well arranged and delightful to dance.

(Letters Concluded)

long remembered. We will keep you informed as the program progresses . . . We hope to have a tentative program to release by the 1st of January, 1963.

Buddy Randall, Eugene, Oregon

Dear Editor:

. . . We appreciate your calendar of events when planning our U.S. vacations and your news on new dances and maneuvers, which help us keep up to date.

Roger Stauffer, Dhahran, Saudi Arabia

"Christmas Greetings" from *Faulkner's*

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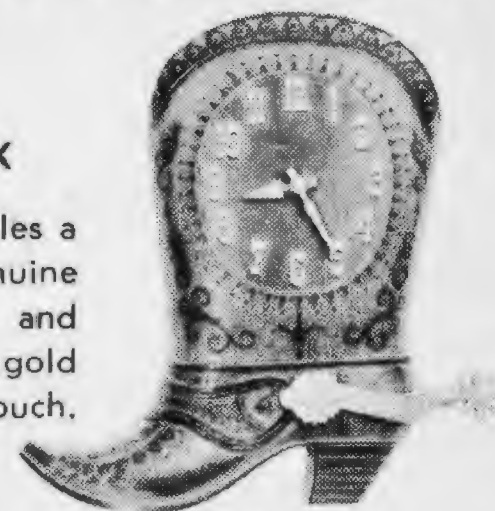
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